

TD AND BG SWAP BLOWS ON SET

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All Aboveboard With Macs And Majestic



Los Angeles—The Merry Macs, who will soon trek east on a theater tour, confer with Majestic's new musical director Paul Harren. Left to right: Judd McMichael, Lynn Allen, Jimmy Garland, Barron and Ted McMichael. You don't mean that Hands Across The Table is next, do you?

Troubadour In Slow Start

New York—Club Troubadour, new musical venture here in the spot which housed Dixon's, after a very shaky start looks as though it may last. The club opened August 8 with Louis Jordan with plaster still wet where the wall between the bar and the main room had been torn down. The air conditioning was not operating, the lighting and service were in bad shape.

With the advent of the Georgie Auld band, dancing, and June Christy business picked up to an extent so that it looks as though the club's operators may make it. Food, excellent, is laded up by Harry Low of Yank Sing (musicians' hangout) and Outside Side-men fame.

Sylvia Syms, featured singer in the spot, opened badly to a poor

favorable musician and customer comment.

Spot will bring in Nat Cole shortly, and is mulling using Doc Evans' crack little two-beat Chicago band to back Frankie Laine when he arrives to chant there.

Padway Slugged By Lawyer

Los Angeles—Joseph Padway, attorney for the AFL and the AFM, was socked last month by Irving McCann, general counsel for the Kearns congressional labor sub-committee during meetings here on AFL activities. Padway accused

Kearns of gestapo-like questioning, whereupon McCann slugged him. The latter incidentally, later on in the hearing, querying Mr. Doher, head of the letter-carriers' union said, "Here comes a man who five years ago was a letter carrier pretending to tell a Congressional committee how to run its affairs . . . a man with more brains in his feet than he has in his head."

After a gasp from the audience, McCann apologized, saying his remark was made in the heat of argument.

McCann is the same attorney James C. Petrillo previously made look slightly foolish before the same committee in Washington, D. C.

Chippie Hill Sinas Again

New York—After 17 years of obscurity, Chippie Hill, who sang on blues records in 1927 backed by Louis Armstrong, is back in business at the Village Vanguard. Chippie was rediscovered by Rudi Blesh. Rudi took her from a job in a mid-western bakery and featured her on one of his concerts. She broke up the audience, among them Vanguard proprietor Max Gordon who promptly signed her. The Three Flames, sensation trio long at the Vanguard, moved on Sept. 6 to Gordon's east side spot, the Blue Angel. The Flames were given an award on WOR's Scout About Town show as the outstanding musical trio of the year.

Heidt Settles With Agency

Hollywood—Bandleader Horace Heidt, in a bit of a tussle during recent weeks with his agency, MCA, has ironed matters out with the firm and recently signed a five-year pact that, according to those close to the leader, gives Heidt more terms to his liking than his former binder.

GAC Monopolizes Meadowbrook

New York—The Meadowbrook, having opened with Perry Como, Marion Hutton and Sam Donahue's orchestra, followed up with Mel Tormé and the Ray McKinley band on Sept. 2, all GAC names.

Benny Goes Down After Three Bops From Tommy

By EDDIE RONAN

Hollywood—The Los Angeles Examiner in a screaming, eight column, 72-point headline Aug. 23 proclaimed:

TOMMY DORSEY KNOCKS DOWN BENNY GOODMAN IN FIST FIGHT

August Heat Slows Up Biz

New York—Bad weather hurt August business on 52nd Street, with the new Club Troubadour staggering badly during its first week of operation, but picking up as time went on. The Onyx which has been sporting Lil Green, nixed her out because of lowered grosses, was operating with the Jackie Paris and Vivien Garry Trios at prestime. Charlie (Bird) Parker was doing the Street's best business at the Three Deuces, closely tailed by Dizzy Gillespie at the Club Downbeat. Here at least bebop looks like Lombardo at the Waldorf: money in the bank. Albert Nicholas continues at Jimmy Ryan's, while Ella Fitzgerald opened August 29 at the Downbeat. The Troubadour continues with Georgie Auld's nine piece band, June Christy and Sylvia Syms, while the Bill DeArango's trio goes in for the Mike Bryan quartet.

Contracts had been accepted but not signed for a change of policy at the Club Bayou with bebopster vocalist Dave Lambert among those slated to be present.

N.Y. Jazz Concert Set

New York—The New York Jazz Club, which recently gave a Town Hall concert that featured Bunk Johnson, Leadbelly and Omer Simeon, will follow on Sept. 27 with a Town Hall bash starring Champion Jack Dupree, Lee Collins, Edmund Hall, Wellman Braud, Baby Doods, Knocky Parker and George Brunis.

A forthcoming winter series will be given as tributes to jazz immortals like Beiderbecke and Bessie Smith, with former musical associates of each immortal participating in the program. These concerts will be held at the club's regular meeting place, 100 East 17th St.

Other club plans call for the presentation of musicians not often heard here: Jimmy McPartland, Punch Miller, Jimmy Yancey and others.

Duke And James Sought As Jocks

New York—At press time, it looked like everybody was getting into the disc jockey act. Station WMCA, alone, is dickering for Duke Ellington and Harry James to supplement Tommy Dorsey and the Bea-Wain Andre Baruch combination! The Ellington and James deals, if culminated, will involve transcriptions cut by the ork leaders from wherever they're operating and mailed to New York for airing. The Dorsey platter show, a 12 hour a week stint, opened Sept. 8 with almost all time sold.

Eddy Howard To Jump Continent

Hollywood—When Eddy Howard debuts his Sheaffer Pen Parade Sunday (14) over NBC, it will mark the first of three airings from the coast before the bandleader takes his crew into Chicago for the following eight weeks. The band treks to New York in January.

Howard closes the Grove of the Ambassador here Sept. 29.

And, it was true, according to those who stood on the sidelines. Tommy floored Benny with three well-aimed blows after the two famous leaders exchanged hot words at a recording session on the Samuel Goldwyn lot where both had parts in the film, *A Song Is Born*.

Although Benny only got in a few kicks to Dorsey's effective punches, observers of the battle assured nonattendants that the trombonist and the clarinetist did mix it up, disproving many reports that the "battle was a framed publicity stunt." Such reports, for the most part, filtered in from the east.

The consensus of the closest observers at ringside revealed these facts:

Benny Arrives Late

Goodman arrived two hours late on the studio's sound stage where he, Dorsey, Charlie Barnet, Louis Armstrong and others were to cut tunes for the film.

Benny ad libbed the ending of one of the numbers.

There was an exchange of words between Dorsey and Goodman.

Emil Newman, the musical director, intervened.

Tommy is quoted as having said "we got here at nine (a.m.) after working late. Maybe you can sleep but we'd like to get this thing over with."

Benny reportedly grumbled some unprintables.

Tommy unloosed his 1-2-3.

Benny went down, got up, and went home.

Both Deny Scrap Later

The next day, both denied that much had happened. Tommy brushed it off with the statement that "it was just a flareup. Nothing really happened."

Still the daily trade press contended that Benny had actually been hurt and had complained to friends about a brain concussion. Also, that stagehands working behind the musicians anticipating the battle for weeks had made up a pool and that one of the lucky crew who had drawn Dorsey won \$100.

In spite of the varied reports, it did happen.

People at hand that day say so.

Phil Brito Buys Back Contract

New York—Phil Brito bought back his contract from his personal manager for a reported \$13,500 last week and is dickering for an agency affiliation. Brito just signed a three year pact with Musi-craft, has a two-a-year pic deal with Monogram and hopes to be set shortly on a net airer.

Perry, Lloyd On The Cover

Perry Como, who is proud of the fact that he was an excellent barber in his youth, before he took up singing and became the idol of the bobby-soxers, practices his tonsorial skill in his theater dressing room on the pate of Lloyd Shaffer, conductor for Como on their cigarette air show who is travelling with the vocalist on his current tour.

Louis Jordan Has Minor Op

New York—Louis Jordan out for the last two days of his scheduled week at the Club Troubadour with an extremely painful digestive tract illness recovering at press time at the Edgecomb Sanitarium from a minor operation.

Sittin' In



New York—More things happen at the Troubadour! Sylvia Syms and the dachshund have a fine duet while Mike Bryan accompanies on the piano. The pup just wandered into the club for one brief set.

Weird Wizard



New York—High priest Parker has an other-world look as he plays at the Deuces here. Face framing Charlie's belongs to bassist Tommy Potter.

Trombonist Nabbed For Tea

Hollywood—Les Jenkins, nationally known trombonist, once with Tommy Dorsey, and his wife, June, were arrested Aug. 19 at their Studio City home on suspicion of violating narcotics laws. Arresting officers, who had been called by

neighbors to stop a domestic quarrel in the Jenkins household, caught Jenkins coming out the back door with three jars of marijuana seeds. His wife denied any knowledge of the tea, stating that she felt she should be the complainant, although from the scratches it was apparent that Les got the worst of the battle, according to police.

Detectives said Jenkins voluntarily took them out back of the house where the trombonist admitted that he had grown marijuana.

They quoted him as having said "I tried the stuff 15 years ago. When you do a thing so long and get by with it, you forget there's anything wrong with what you're doing."

The couple were held pending further investigation.

Northwest Tour For Duke

Oakland—John Bur-Ton, local promoter who held the King Cole and Duke Ellington concerts at the San Francisco Opera House this summer, is taking Duke Ellington on a swing through the Pacific Northwest.

Partial schedule included Eugene, Ore., Aug. 19; Albany, Ore., Aug. 20; Tacoma, Wash., Aug. 21; Seattle, Aug. 22; Portland, Aug. 23, 24 and then Vancouver and Victoria.

There is a possibility that Bur-Ton may take a revived Woody Herman band on a Northwest tour later this fall.

Without Dusters, They Ride The Stanley Steamer



Hollywood—Stanley Steamer, a tune named after an ancient brand of motor car, was the reason for all the puffin' in the Columbia studios recently. Dinah Shore and the Modernaires here take it for

a trial spin. Left to right are Dinah, musical director Sanny Burke, Johnny Drake, Fran Scott, Virginia Maxey, Hal Dickinson and Ralph Brewster.

Raeburn Band Is In Spin Again

New York—Despite four brilliant sides recently cut under Ginnie Powell's name (for an as yet undisclosed label), the fortunes of the Boyd Raeburn time. Though there are no signs of permanent collapse, a half dozen top men have flown Boyd's nest and, unofficially at least, the Raeburn organization has left its regular booking office, GAC. Adding to his bruises, Boyd was recently hit by the union for an \$800 record rehearsal charge which he hadn't felt he owed.

Boyd is currently sitting tight, waiting for a record contract from a major diskery that's able and willing to promote the fabulous music dreamed up by him and arranger Johnny Richards. Not willing to sweat it out has been star reed man, Buddy DeFranco, who rejoined Boyd for the record date, then announced he was heading back to the west coast.

Pond Ponders Sell-out

Also out of the Raeburn band during the last month have been Bernie Glow, trumpet; Irv Kluger, drums; Milt Bernhart and Bart Barcelona, trombones and Joe Barisi, bass. Replacements include two Washingtonians: Doug Jones, drums and tympani; and Nelson Shelleby, who plays both lead trombone and lead trumpet.

Stillman Pond, L. A. promoter and original money-bags for the



New York—Taken at the Ertegun record date of the Raeburn band, Boyd seems buoyant enough. Trio in the center is Raeburn, Ahmed Ertegun and Ginnie Powell.

Raeburn ork, is rumored about to sell his interests. Pond, a few

months back, had brought lawyer Lou Randell into the picture but, after a few bitter weeks among the principals, Boyd persuaded Randell to check out.

Stuck For Rehearsal

The \$800 rehearsal charge grew out of a session at Nola's the day before the last record date. According to Raeburn, the rehearsal had nothing to do with the waxing session, which was to have been

a sextet date. Instead, it was a full band run-through largely for the benefit of new recruits to the band.

At the last moment, Boyd persuaded Ahmed Ertegun, promoter of the record session, to use the full band. The material rehearsed at Nola's was used. Some of the musicians later went to the union, which had little choice but to ask Boyd to pay each man some \$40 for what was termed to be a record rehearsal.

Pianist's Zeal Curbed By Court

New York—East side of town here doesn't like Chopin. At any rate, the neighbors hauled Dr. Henry Blutman into court, told the judge they didn't mind piano playing, but his pattern of one or two pieces, 20 times a day for months was a "neighborhood abomination". Blutman replied that he saw no reason why he shouldn't continue to play Chopin long and loud, and that if his neighbors didn't like it, they could move. The judge limited him to four hours a day, two in the morning and two at night.

Ex-Name Leader Earl Fuller, 62, Dead

Chicago—Earl Fuller, 62, famous band leader, pianist and composer of the first World War period, died of heart trouble August 19 at his home in Morrow, Ohio, near Cincinnati. Fuller, who composed Livery Stable Blues among others, and whose band was a contemporary Band, operated a night club in Cincinnati in his later years and at the time of his death was a real estate dealer in Morrow.

Fuller's band, essentially a rag-time band, became popular at Coney Island in 1915 with such famous musicians as Ted Lewis and Harry Raderman, the latter of the famed "laughing trombone". He reached the zenith of his popularity when, with the success of the O.D.J.B. at Reisenweber's in New York, he came into the famous Rector's in Manhattan.

Many Hit Records

This was in 1917, the same year many of his best records—Old Grey Mare, Beale Street Blues, Coon Band Contest, Lil Liza Jane, Slippery Hank and Yah-De-Dah—came out. It's said the royalties Victor paid W. C. Handy for Beale Street Blues pulled Father Handy out of a tight financial plight.

The Fuller band consisted of Earl at the piano and a clarinet, trombone, cornet and drums. He stayed with Victor until 1920 when he moved to Columbia and recorded under the title to Earl Fuller's Rector Novelty Orchestra. By this time jazz had passed the Fuller band by and their music became more and more the commercial type of the period. Their Columbia recordings were

positions he published under the title "jazz classics".

After his Columbia recording days, Fuller dropped into obscurity, returned to Cincinnati to operate a night club and, at various times, lead a dance band.

—hee and dos

Woody, Peg Air Show Hit

Hollywood—The job Woody Herman, Peggy Lee and guitarist Dave Barbour turned in on the Summer Electric Hour over CBS (show closed Aug. 30) still has local radio nabobs talking.

The trio—Herman-Lee song stylings and Barbour's musical direction—was of a caliber far

above the usual summer replacement and, before Miss Lee signed to join the Jimmy Durante show, agencies were active in an effort to hold the package together for a fall and winter stint.

Previous arrangement brings the Phil Spitalny Hour Of Charm back as a replacement, but many close observers held that the Herman-Lee-Barbour type of packaging held a fresh touch so long lacking in radio today.

Evie Gets A Permanent Job



Chicago—Evelyn Ehrlich, former Beat staffer, and Bob Tillotson, trumpet player formerly with Johnny Bothwell, demonstrate a fine spirit of cooperation especially helpful for newlyweds. Noting was done August 28 in Chicago.

Les Brown Band On Hope Airer

Hollywood—The Les Brown band was picked to fill the musical spot for the Bob Hope Pepsodent show over NBC this semester when the stanza unfolds across the country Sept. 16.

Brown, since his band fracture last year, has re-formed a smaller band with which he has been touring the last few months, Penner of Sentimental Journey and My Number One Dream Came True. Les organized his band while a student at Duke university.

Leapin' Anthony -- Here's Why



New York—Explanation for the famed Anthony leap has been discovered by the Beat. Natural result of the stimulus in photo one is the reaction in photo two. Ray, according to reports, is always of getting hot-foots. (Staff photos by Geli)

All Kinds Of Musical Allegiances Gather Under The Dane's Banner



New York—One of the weekly jam sessions sponsored in the Village by Timmie Rosenkrantz produced these photos, by Got. Members of one group were, in the first picture, Bill Harris, trom-

bone; Flip Phillips, tenor; Lennie Tristano, piano; Chubby Jackson, bass; Deniz Best, drums, and Billy Bauer, guitar. Second shot shows Rex Stewart, trumpet; Sol Yaged, clarinet; Uffe

Bode, drummer; Doc Pomus, singer. In the third picture are John Levy, bass, and Jimmy Jones, piano. Last group has Stewart, Yaged and Joe Thomas, trumpet. One modern and several standard groups were used.

Koussevitsky Weds Secretly

New York—Serge Koussevitsky has wed again at 73, the bride being his secretary for the past 18 years, Miss Olga Naumoff, the niece of his late wife. The news came out when the conductor of the Boston symphony was asked to pose for a shipboard picture on board the Queen Elizabeth August 17. The cameraman, strictly a Guy Lombardo type, asked Koussevitsky if his wife were accompanying him on the trip. Koussevitsky hesitated, said "yes".

At this point a ship public relations official whispered to the photog that Dr. Koussevitsky was not supposed to be married. The photog, in the best traditions of the press, walked up to Koussevitsky, queried, "Doctor, is this woman your wife, your sister or a friend? Is it Miss or Mrs?"

BRIDE DENIES STATUS

Mrs. Koussevitsky broke in at this point to say "Miss", but the conductor, taking the photographer aside explained that they had been secretly married that day and had not wanted to release the

Life Scans Rise Of Beryl Davis

New York—In a stroke of inspired press agency, Life magazine took a shot at the 71st Infantry Regiment army here with a diagrammatic outline of all the bigwigs, newspapermen and disc jockeys involved in the rise of Beryl Davis, English-imported singer. More than 200 persons were in the pic, ranging from movie producers to columnists.

Organ Part Of Buddy's Baggage



New York—Buddy De Franco, clarinetist formerly with Boyd Raeburn, carries a small organ with him when traveling. Here he goes over some music in his hotel room while his wife is in the background. The organ and the De Francos may now be on their way west.

(Staff Photo by Got)

Levant, Jolson On Radio Show

New York—New stars on the Kraft Music Hall show will be Osoar Levant and Al Jolson with the orchestra led by Lou Brigg. Millena Miller, singer who was kept on the show last year, is still there for the new stanza, starting October 2.

English Critics Like Abe Most Combo

Chicago—Abe Most, who complains when his unit is compared to the Joe Mooney quartet, has been proudly carrying around a rave from the Musical Express, an English publication. Scott and Crombie, corresponding with their home sheet from the States, reported that they "have heard the greatest small band ever." The outfit, clarinet, accordion, bass and guitar, "is so far ahead of Mooney that it's just unbelievable" gasp Scott and Crombie.

Arrangements are wonderfully refreshing, full of rich chord sequences and melodic modulations and the group does them full justice," the blurb continued. "As far as the individuals are concerned, Abe himself is without doubt the finest clarinet soloist we've heard—Benny included. This may seem

a very sweeping statement, but the fellow's melodic inventiveness and stupendous technique actually have to be heard to be believed."

Most, the ex-Les Brown and

When Straeter Played Monkey Mood Music

New York—Ted Straeter, pianist-leader here, tells of his first Broadway break with some sourness. Irving Berlin sent him over to see Billy Rose when the mighty mite was casting his musical show Jumbo some years ago. Straeter practiced all the night before, smoothing down the Chopin and sharpening up the arpeggios.

He walked on stage for the audition, passing long lines of elephants, zebras, and monkeys, slated to appear in an animal wedding scene.

He was told, "Come on, let's hear some animal music." He spent the rest of the run

Mooney Four Into NYC's Warwick

New York—The Joe Mooney Quartet opened here September 8 in the Raleigh Room of the Hotel Warwick, west side swankery here. The Quartet went in on a flat guarantee and a percentage, on a booking which upset plans to take them to the west coast. Previous plans to put the group in Monte Proser's new spot there have been stalled by slowed construction on the club.

Jack Goes From Bach To Be-Bop

New York—Jack Robbins is telling New Yorkers his new slogan is "From Bach to Be-Bop". Occasion is his purchase of the Walter Fuller group of BMI firms, which control many selections Dizzy Gillespie has recorded. Robbins' firm has been concentrating on standard and classical works including those of Villa-Lobos and Debussy and this catalogue will be a new departure. Fuller will probably remain in a writing capacity and the firms will leave BMI, as Robbins is known to dislike the BMI method of operation.

Baron Timmie Promotes Leaping Bashes In Village

New York—Jazz fancier Timmie Rosenkrantz, who shares his time between this country and his native Denmark, celebrated his current stay in America by inaugurating a series of weekly Village bashes which, judging by the concert of

Aug. 22, is a honey. The Friday affair caught by the Beat was, admittedly, a big budget gimmick to promote the entire promotion. And how it came on! Set in the cubby-hole atmosphere of the Bohemia club (formerly the Pied Piper, a half block from Sheridan Square), the affair in question provided two contrasting units and extra guests, besides.

One of the combos, a "modern" jazz sextet, used Bill Harris, Flip Phillips, Lennie Tristano, Chubby Jackson, Deniz Best and Billy Bauer. The fabulous ideas flowed like wine, especially from the Tristano piano.

The standard swing group had Rex Stewart, Jimmie Jones, John Levy, Sol Yaged and a series of guests that included Al Hall, Joe Thomas and Bobby Hackett.

Tariff at the Friday concerts includes a \$1.20 admission charge, for which you get the music, a couple of dancers and a cubic yard of solid cigaret smoke.

Nilsson Twins Brides

Hollywood—Elsa and Eileen Nilsson, 22-year old singing twins of the films, were married Aug. 23—the former to Vasil Markoff, a San Francisco realty man, the latter to George Ackerman, screen agent. The double ceremony was held at Cathedral Chapel here and the couples left immediately on separate honeymoons. The Markoffs went to Lake Tahoe; the Ackermans, Yosemite park.

The twins, before gaining fame in pictures, worked with Spike Jones and with Bob Hope as members of a USO troupe.

June, Georgie On The Street



New York—If you can pull yourself away, that's Georgie Auld in the background. June Christy had the mike at the Troubadour when our good man Gettlich was around.

(Staff Photo by Got)

Chicago Band Briefs

King Cole Trio Chi Concert On 23rd; College Inn Sets Rhumba Ork For Jose Melis!

By DON C. HAYNES

Chicago—The King Cole Trio, at this early writing, is supposedly set for a concert here Sept. 23 at the Civic Opera House. It will be part of the trio's tour from the west coast, with first concert date Sept. 13 in Louisville, and others already set are in Pittsburgh, Charleston, W. Va., Lansing, Mich., and Rochester, Minn. The group will get up to \$2,000 guarantee against 60 percent of the gate.

After sticking with small jump bands, the College Inn is going commercial again and is forming a band around Jose Melis, the Latin American-styled pianist who has been a hit as a single in the room. Frankie Laine opens with Melis on the 19th with a gal singer and possibly a novelty unit of some type.

Bash For Laine

Mercury Records, under Art Tadmage's direction, will throw a tremendous party in honor of Laine for record retailers on the 22nd in the Sherman hotel's Grand ballroom. Long list of Mercury talent will perform.

Nothing set at Jump Town following Bill Harris-Phil Phillips unit. Pete Johnen was dickering for a small group to back Singer Evelyn Stallings. In the meantime, Jackie Cain is the north side De-tour with her original unit, the George Davis quartet.

Chet Robie is back at the Cairo, where Abe Most's quartet filled in their three-week vacation most excellently. Jimmy Dale's mixed crew, with tenor saxist Gene Ammons fronting, did a week earlier their month at St. Louis' Riviera. Dee Palmer, trumpeter at N.B.C., has the music department excited over his work, and talk is of a staff dance band for the musician. The Harris-Phillips combo replaced Anita O'Day at the Continental in Milwaukee for two weeks.

Jack Gardner Active

Jack Gardner replaced Don Ewell on piano at Jazz Ltd. and

Swedish Fan Plans World Jazz Combine

Chicago—Nils Jacob Jacobsen of Oslo, Sweden, has announced his intention of organizing a World Jazz Union, to make easy the paths of the globe-trotting jazz enthusiast and to spread information about jazz and jazzophiles.

Interest in good jazz in Scandinavia is now "overwhelming" Jacobsen reports. During the war, jazz went underground. Jacobsen himself was arrested by the Gestapo twice because of his interest in jazz music. Now however, clubs have sprung up which sponsor jazz sessions, contests and show 16 mm sound jazz films for their members.

Individuals and clubs interested in a World Jazz Union should write to Jacobsen at Schweigardsgt. 89 III, Oslo, Sweden.

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Sorry Fellows, But This'll Just Take A Minute



Los Angeles—The photographer, not Got, seems to have interrupted this Trilon recording session. If you squint hard at the mirror in the background, you can see Vido Musso's face. Faces you can't see working from the left, belong to Rene LaMarre, vice-president of Trilon, Jack Harris, technician, Ed-

die Safranski, bass, Shelly Manne, drums, Ray Wetzel, trumpet, Boots Mussulli, alto sax, and Kai Winding, trombone. Pete Rugolo is at the piano and the Raye Sisters sing for Russ Donahoe, Trilon musical director.

will soon move into Polly's, new jazz spot on North Michigan Blvd. . . . Ewell, we understand, has been forced to retire at least temporary from the music business and it may be permanent.

Nicky Bias, with a new band, continues at Ye Olde Cellar. Eddie Getz, after Jump Town and the Tailsin here, went back to his old Milwaukee spot, the Stage Door. . . . Christine Randall is still at the Tin Pan Alley. . . . Tay Voge supposedly leaving the Argyle Show Lounge, with Gypsy Silvers trio possibly replacing. Doubtful how much longer the Billy Samuels trio will continue.

Silhouette Sessions

The Silhouette on Howard street starts Monday night "Celebrity Night" sessions next Monday (15th) with some fine local talent

lined up. Names such as Gene Ammons, Gail Brockman, Jimmy Raney, Lou Levy, Mel Henke, Georgie Barnes and others will be used. Sarah Vaughan will star. This reporter, heaven forbid, will emcee the session of the 22nd with a group of his own picking.

Disc Jacks Lian Burton and Eddie Hubbard will also be part of the next Panther Room show. Lian to do a half-hour disc show during the band's long intermission at 10:30, broadcast over a local station, and Eddie as emcee. Hubbard just arrived back in town after do-

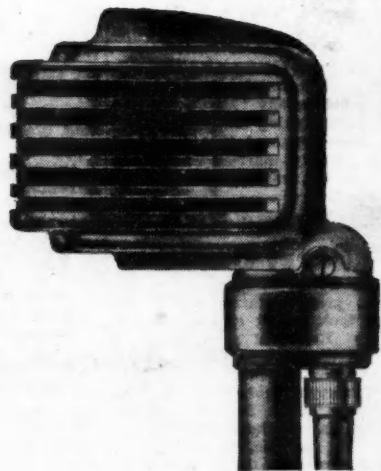
ing the summer Tex Beneke Chesterfield show. . . . Al Overend band is now at the Riptide in Columbus City, with a five sax, one trumpet two rhythm band. Joe Sher, drums, and Joe Berlingari, piano former Bob Chester men, are in the crew.

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Pete Daily's 'Walkin' Music Has Hollywood Cats Happy

By PETER TANNER

Hollywood—Not much over two years ago Chicago cornet player Pete Daily was living in a caravan and job hunting around Sunset and Vine. Now his own little Dixieland combo is packing 'em in nightly at the Hangover Club, a stone's throw from that famous intersection. With Pete Daily's Chicagoans are Rosey McHargue on clarinet; Warren Smith on trombone; Herman Crone, piano; Red Cooper on drums, and also there's Marvin Ash's fine piano, so long a Hangover resident.

Pete's Hollywood success story started in November 1945, when, taped-up cornet in hand, he arrived at Radio Recorders to cut four sides for Eddie Laguna's Sunset label. The session was supervised by Dave Dexter, and in addition to Pete's fine melodic cornet playing there were Bud Wilson on trombone; Rosey McHargue on clarinet and the base sax work of Joe Rushton. Jump records later recorded eight more sides with

substantially the same personnel, and the first two sides released, *Wolverine Blues* and *Livery Stable Blues* (Jump 12), have already caused much favorable comment from two-beat enthusiasts.

With Mike Riley

During this time Pete was nightly donning a comic hat and participating in a Spike Jones act at Mike Riley's, but on Monday nights, Riley's night off, Pete could usually be heard jamming at the Hangover; and one night last November Pete got together his recording group and staged a battle of music with the Errol Garner Trio and Charlie Parker at



Billy Berg's. "Man, that sure is walkin' music," commented an old colored woman to Pete as he left the stand to don his comic hat again at Riley's.

Pete's 'walkin' music' became a permanency when last July he opened at the Brass Rail in Glendale with his Chicagoans. The Brass Rail, which had hitherto featured commercial corn, really rocked, and the patrons loved it. "Would you play *Shine On Harvest Moon*?" asked one of the

waitresses on opening night.

"We sure will have to educate her," replied Pete as he stamped out the beat for a tear-up version of *Sensation*.

Customers Go For It

"Who is this little guy with the cornet?" ask several of the Hangover patrons, delighted that the club has now decided on supporting a regular outfit in place of its usual thrice weekly sessions. Pete is a modest and unassuming

person and almost the last one to talk about himself; however, it was possible to elicit from him that he was born in Portland, Indiana in 1911, and that he has run the gamut of musical instruments from scales on a violin to chords on a banjo. Then from alto to baritone and bass sax, finally taking up cornet while in high school.

One of his first jobs was with Jack Davies' Kentuckians where he doubled bass sax and cornet, recording with the band on the former for the old Gennett label along with the late Howard Casey on trumpet; Max Miller, who now plays vibes, on guitar; Doren Davidson on tenor; Fred Christy on drums, and Jack Davies himself on alto and clarinet.

Later, back on cornet, Pete played numerous engagements in and around the Windy City and became the close friend of the late Frank Melrose.

"There is no doubt in my mind (Modulate To Page 16)

Good Buys

Hi there . . . hope you missed us last month while your Good Buys reporter was on vacation. (We missed you!)

"Intermission Riff" and "Balboa Bash" are only two of the new *Progressive Jazz Series* orks scheduled to come off the press when Stan Kenton makes his long-awaited return to the band stand. If you like, we'll see that you get a complete list of these really sensational orks.

Since we can't pass a music or record shop without hearing a harmonica rendition of a certain song about a certain Irish lassie we know that the harmonica business is on the upbeat. What we didn't know is that every year more than ten million harmonicas are sold in the U. S. alone! A good many of those are Magnus A.B. Plastic Chromatic harmonicas . . . and if you're a budding Harmonicat, we'll be glad to send you the Magnus illustrated instruction book and song folio for free.

One of the busiest beavers we've seen recently is Charlie Colla, famous New York trumpet instructor who has taught some of the leading jazz and popular soloists the big tricks. In addition to getting ready for a terrific fall enrollment, Charlie's preparing trombone versions of his modern method books and studies. Trombonists, if you'd like to be the first to know what, where, and when, drop us a line. Note to the Wise: Hip Main Stemmers are dropping into the Main Stem Record Shop in New York to pick up the latest and hottest jazz records. Do you get their bulletins?

We've been having a great time doing our best to satisfy the numerous requests that have been coming to our "Where to Buy It" Dept. Looks like we've started something! Timbales . . . celestes . . . pocket-sized metronomes . . . recording equipment . . . these are just a few of the more unusual requests we've received. A Navy Chief "somewhere in the Pacific" writes that it's a pleasure to do business with us . . . and the feeling is most definitely mutual!

Easy on the Ears: The Andrews Sisters singing England's latest hit, "How Lucky You Are" (Decca) . . .

Elliot Lawrence saying "The Echo Said No," on Columbia . . . Beryl Davis' Sultry tones on "You're Breaking in a New Heart" (Victor) . . . The Modernaires, splendidly blended as always, on their new Columbia platter, "Our Hour."

ELLIOT
"You're Breaking in a New Heart" (Victor) . . . The Modernaires, splendidly blended as always, on their new Columbia platter, "Our Hour."

Good Buy for now, sus-Q

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Posin'

By Bill Gottlieb
THE POSER
What is be-bop?
THE POSERS
Top Boppers

Roamed Be-bop Alley, sometimes known as 52nd St., for the last word in the-ory on the last word in music. Got some idea of difficulty of project from Howard McGhee, who scratched his head and dove in:

"Well," he began, "16 or seven-teen times, 'in be-bop, ideas are faster. Now that doesn't say much, does it? Let's see... be-bop uses a wider scope of chords. No, that doesn't describe it. Suppose I just say that be-bop is progressive music. It's the younger generation's idea of the right way to play."

Went to head-men Dizzy Gillespie and Charlie Parker for The Word. Dizzy, between sets at the Downbeat club, put it this way:

"Be-bop is a way of phrasing and accenting. The accent is on the up beat. Instead of OO-bah, it's oo-BAH. Different chords, 'oo. And lots of flatted 5ths and 9ths. There's lots more to it. But just now I can't think of what."

Turned to arranger-bandleader Tad Dameron, who writes much of Dizzy's stuff:

"Be-bop is music that's fresh and alive," Tad waxed ecstatically. "It leads the way for new sounds in music. It's not just straight music. Instead of straight chords, it weaves chords into the main chord. Right now, it's just the beginning. Soon be-bop will become the most beautiful of all music, more beautiful than symphony music. Highly commercial, too. The movies have begun to use it and soon everyone will."

Down the Street at the Three Deuces, cornered Charlie promptly sneaked out of the corner and answered question via a bop chorus illustration. Forced him, however, to give verbal explanation.

"Be-bop," generalized Charlie, "is advanced modern music. It has a style of its own. Different phrasing; different harmony; different accents."

Got detailed reply from Barbara Carroll, ex long-hair now hopping a piano and leading a trio as Dizzy's "relief" unit. Said Barbara, aided by her guitarist, Chuck Wayne:

"Be-bop is distinguished by many things. Among them are the constantly shifting chords played in the background. In earlier swing, the same chord was repeated throughout one or more bars. Be-bop has advanced beyond that. Also, compared to earlier music, be-bop is more legato. It flows smoothly with, let's say, even eighth notes."



Howard



Dizzy



Tad



Charlie



Barbara

This Was Taken When Ragtime Was New



This picture should be datelined "Sedalia, Mo." for that was where it was taken in September, 1896.

The band is the Queen City Negro Band, organized in 1891 in Sedalia. Among the personnel, though not pictured, was Scott Joplin who played B-flat cornet. Probably the first "ragtime" band, the group played Joplin's Maple Leaf Rag, Sun Flower Slow Drag, and Tom Turpin's Bowery Buck. In the

photo are: A. G. Wheeler, tenor; A. H. Hickman, bass horn; R. O. Henderson, baritone; W. H. Carter, trombone; J. W. Scott, alto; J. W. Chism, alto; Ed Gravitt, cornet; W. M. Trairs, cornet; G. T. Ireland, clarinet; Nat Diggs, clarinet; Emmet Cook, snare drum; C. W. Gravitt, bass drum; Henry Martin, drum major; Bert Stewart, librarian. The picture was obtained from clarinetist Ireland, still in Sedalia, by S. Brunson Campbell of Venice, Calif.

KayCee Jazz May Be Dying, But It's Not Dead Yet

Kansas City—Although the undertaker has been notified and the embalmer told to stand by, there are still a few kicks left in the one-time jazz center. Really gone combo here is Jimmy Keith's six-piecer. After a spell at the Rialto on

Highway 40, they are now installed downtown at the College Inn, 10th & Wyandotte. Equally capable with the bops, pops, and oldies, Keith's group, with an intonation and attack reminiscent of Norvo's sextet, is ready for bigger deals.

Another fine small band is Joe Fisk's, of the well-known Missouri brothers.

And Milton's goes on and on like the rock of ages with the rocking chanting and 88 work of Julia Lee. Julia just completed 15 years at the pad and has a large local following. Baby Lovett accomps on drums and good, too... The Five Scamps, who dish out some hip music wrapped up in a mess of mad comedy, are at the Flamingo... The El Clippo, on Southwest Blvd. has Danny Hale, well worth a listen. Danny (tenor, clary and vocal) has a fine all-around combo, specializing on some groovy originals... If you head out Independence way you can cop a jam session at Bono's on 15th. Local cats vie with ace sidemen from name bands one-niting at the Plamor danceteria.

Don't send out the obit notices yet. There's still jazz in K. C.

—Bruce Mitchell

AM And FM Now Separate Work Union Tells Nets

New York—Confirming a *Down Beat* exclusive two months ago, the American Federation of Musicians in wires to the heads of the networks told them that it felt that AM and FM radio music were two separate enterprises and that it would not furnish the same music to both.

This stand was a switch from the AFM's position before the Lea act, the union at that time demanding double pay for the dual service. Since the Lea act forbids payment for duplication of service, though AFM lawyers protest FM music is not such, the union put its refusal on the basis that it flatly would not offer both services at the same time to the same installation.

The networks had previously warned their affiliates that they felt such would be the case, but the FM association had pressured them into further requests, while various radio trade papers were chortling that separate FM contracts were as good as in the bag. The AFM's position is that FM

it uses articulation, with the accents on odd places. Be-bop rhythm instruments, including the drummer, play more things. They follow the lead instruments with their own figures, instead of settling down to a steady comp-pah. In addition to being complex and requiring real musicianship, it is advanced in its use of dissonances."

is separate work, and that if they don't choose to do it, nobody can make them. That they will however continue to service FM installations now in service where no duplication is involved. The union added that it did not expect the FM stations to employ staff musicians, but merely wanted not to infringe on present AM contracts.

Chicago—Teddy Phillips opens at the Casa Loma in St. Louis Sept. 26 for two weeks.

ASCAP Switches License Method

New York—With the expiration of present licenses October 1, ASCAP has announced that it will use a new method to charge theaters for its music.

Instead of charging on the basis of seating capacity, a formula adopted in the depths of the depression, ASCAP will now charge the theaters on the basis of admission price.

The scales will be based on capacity houses for one performance, and since the Society figures that there are a thousand performances a year, that it will be paid about 1/1000 of each admission dollar.

Thus the payoff will be a flat guarantee, not depending on how much business the theater does.

Air Force Leader Weds Music Exec

New York—Pat Aggood, southern district manager of Mills Music corporation was married to Warrant Officer Sam Kurtz, assistant conductor of the air forces band, late last month at the Bolling field chapel in Washington, D. C.

The bride was given in marriage by Lt. Commander Charles Brendler, navy band director, while the best man was Major George S. Howard, air forces band director.

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Carpenter Switches Agents, Gets Action

Hollywood—Having worked its way out of a William Morris contract, the Ike Carpenter band has been romancing with GAC in an effort to iron out current booking problems. The latter agency has swung into action with the Morocco as the press time target for the band. Should the deal go through, it will necessitate the ousting of D'Varga, a vet at the spot for some months now.

Although negotiations are still in the talk stage, the Carpenter band is close to a pact with Majestic records. The crew recently cut 12 tunes for Standard transcriptions.

Best recent break for Ike and the band was a booking at the Million Dollar theater backing Frankie Laine, who came within a buck or two of breaking the all-time record at the spot. Biz was so good that Laine's handlers saw fit to give the band a bonus for the date.

Should the band get the Morocco date, Carpenter will back Herb Jeffries who enters the Vine street club Sept. 10.

As Down Beat went to press,

the Carpenter band was jobbing locally awaiting developments on its many deals.

Indie Recorders Sign Engineers

Hollywood—Local indie recording studios at press time signed a new agreement with IBEW calling for a wage boost to recording engineers.

Contracts, which are retroactive to May 1, will run for one year.

Pianist Into Films

Hollywood—Bob Ecton, pianist at the Kings, seafoodery, is being measured for a part in The Tenderfoot. Also, the 88er has been marked to score some material for Cine de Colores which is set to film This Is Your America in Mexico City.

Girl Saxophonist Slain In New York

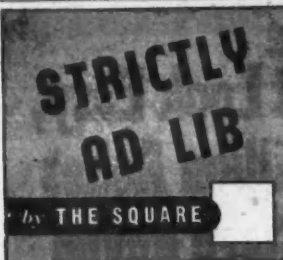
New York—Clarissa Strakele, fem saxophonist here who worked intermittently with small combos on the lower east side, was murdered August 20 in a tenement in the same section by Julio Gonzalez. A sex motive was assigned to the slaying by the homicide squad. She worked with the Metropolitan Trio and a femme group known as Nona Rao's Roamers.

Two Leave James

Hollywood—Trumpeter Pinky Savitt and saxist Francis Polifoni have cut out of the Harry James band to devote time to studio work.

Jimmy Picks Peggy

Hollywood—Blonde chanter Peggy Lee will be heard on Jimmy Durante's Rexall air show as a result of The Beak's choice of popular Peggy over a vocal group.



They may be ringing those bells soon for Jo Stafford, the canary, and Paul Weston, the ork pilot... The AFM lifted the television ban, in effect since early in 1945, for one night on August 30 to permit the telecasting of the American Legion's celebrity night from Madison Square Garden... Charlie (Butch) McGregor has been named professional manager for Spina-Green in Manhattan.

Marion Morgan cut two sides on August 24 with Harry James, giving her a total of 15 with the band, and will stay with James at least until the first of the year, according to Tim Gayle, though a daily in Akron stated that The Horn had signed Marianne Dunn

... Linn Burton, Chicago jockey, is messing around with a platter that is said to feature the actual heartbeat of a movie actress... Boots Mussulli definitely is back with the Kenton crew.

The Georgie Auld's now are legally separated... Jack Smith is back east exhausted from a cross-country tour which involved listening to some thousands of amateur tunesmiths... Pat Dane told the press in Reno that the first person she would date when she got back to Hollywood was the guy she just divorced, TD match... Gene Austin opened his own Pair-O-Dice club in Las Vegas early this month.

Suggs Roberts, arranger for Earl Hines and others, is bedfast in Koch's hospital, St. Louis, with a chest condition. He won't be able to work for at least a year... Dian Manners is running around like crazy looking for The Girl With The Horn-Rim'd Spectacles to win some screwy contest involving a song title that reads the same... Jimmy Petrillo has been made a director of the Hospitalized Veterans Foundation, which is headed by Sammy Kaye this year.

Jack Egan's eastern office is grooming Alyce King, once of the Four you-know-whats, for a single spot in radio... Leon Rene opened a New York branch of Exclusive Records at 541 Avenue of the Americas, Sixth avenue to you... A w.k. arranger, formerly with TD, is getting out of the biz, says there are no good hands left for which to score... Vivien Garry found a well-heeled backer for her trio and expects to roll now.

John Hammond swears that Larry Kinnel leading the band at the Holiday Inn in Des Moines, Iowa, is the veritable end... Katharyn Myatt skipped out from the Vaughn Monroe band, reducing the Moon Maids to a quartet... Biggest month in 24 years at the Arcadia ballroom in Gotham, with the Ray Anthony and George Paxton orks sharing the honors. Eddie Safranek, plucked bass with Paxton until time to rejoin Kenton.

Decca's six month statement showed an \$889,148 profit after \$600,000 deduction for income taxes, while Columbia's statement was even fatter, but Majestic tabbed a \$264,372.44 loss on the year ending May 31... Marshall Young band has pulled a switcheroo on the Sammy Kaye audience participation gimmick with a routine called So You Want To Be A Vocalist?... We wonder whether the ladies of the DAR, who denied Louis Armstrong the use of Constitution Hall, ever read the document for which the building was named?

Down Beat covers the music news from coast to coast.

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The last Down Beat poll marked its first decade—also the first time that one band captured high honors in both Sweet and Swing divisions. The Duke did it... overwhelmingly!

Contributors to this unmatched triumph include three artists, whose current outstanding members of the "royal family." They are: Johnny Hodges, first among alto saxmen in the Down Beat poll for seven consecutive years; Russell Procope, alto and soprano sax alumnus of such name bands as Chick Webb, Fletcher Henderson, John Kirby; Dud Bascomb, versatile young trumpeter who made the big time at the age of sixteen. When listening to Ellington—on the air, recordings, or in person—catch the smooth, rich tones of these Buescher artists. You'll hear masterful music... sweet or hot.

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On The Sunset Vine

Spike Makes It Look Easy,
But There's Million Aches
In Producing Stage Revue

By EDDIE RONAN

Hollywood—It may look easy, but the wily Spike Jones, who recently surrounded himself and his City Slickers with a full revue, found the switch loaded with a gang of aches that couldn't be seen—or felt—from the straight band act viewpoint. Not that the new Jones revue isn't coining a buck or two, it's just that it's a lot bigger hassle now. On stage Jones has in addition to his Slickers about 25 additional performers. That's the only noticeable difference from out front, but here's what the change brought backstage:

The cautious eye of Ralph Wonders, prexy of Arena Stars, the unit that produces the show.

Stage manager Les Calvin, who must be followed by a staff of 10 stagehands, carpenters, electricians and prop-men.

A larger valet staff, headed by Reubel Ray, to see that the wild-looking uniforms stay wild—but neat.

A pit band of 15 musicians demanded by the union to play the overture, intermission and exit march.

Former flack and now personal representative (since the revue must have a legit theater union flack) Jack Egan out front casing towns in which the revue later will show, making up the ad budget, checking the houses and laying groundwork for the publicity campaign.

Next, the legit flack, who comes along to put the campaign in operation.

While, back in Hollywood, the regular office staffs are doubled—heavier publicity duties for Maxine Thomas, who handles the national and trade presses; extra secretarial work for Nita Moore's staff; triple the work for the financial department, dividing between the company's needs and those of Spike; an inflated legal staff as an insurance against legal trouble.

Spike is making it alright, but it isn't as easy as it looked. Just ask him.

Bizwise observers are wondering why Atlas records doesn't flex itself up to its fullest strength and demand the six sides owed the company by Frankie Laine through a contract penned before Frankie joined Mercury. Laine is considered one of the surest money bets around today. He grossed \$27,000 for his week at the Million Dollar theater (picking up nearly eight grand for himself) and his royalties from Mercury soon should total into six figures.

Frankie goes into Chicago's Sherman Sept. 19 before continuing eastward to New York.

Bulletin: Frank Sinatra and Jimmy Durante have taken over The Stables in Palm Springs as listed later in this column.

Pot Shots From Lots

Tootsie Harry James is being eyed by 20-Fox for a filming of his life. Some action should begin when the trumpeter and wife Betty Grable return from their Del Mar vacation. . . . Moe's next picture, "The Great Dictator," leads in Words and Music, a film version

film . . . Gene Krupa and vocalist Jack Leonard have tracked tunes for the same flicker . . . Joan Barton as the lead will chant five tunes in Columbia's Mary Lou . . . Paul Sawtell is writing the score for Design For Death at RKO . . . Twentieth-Fox has picked Margaret Whiting's You Do record for tie-in promotion for its current Mother Wore Tights . . . Enterprise is using an 87-piece symphony orchestra as background on New Mexico.

That Hollywood Air

Vocalist Milena Miller and Lou Brink and his orchestra are tabbed to handle music chores with pianist Oscar Levant on Al Jolson's NBC Kraft Music Hall which debuts Oct. 2 . . . Disc jockey Bill Leyden on KMPC has formed a planning board to act as liaison between himself and his women listeners. Women from various walks of life have been named to the board with vocalist Peggy Lee representing the music biz . . . Chanter Margaret Lenhart and Jimmy Lennon can be heard with the Al Pearce gang Saturdays over ABC.

Arranger-conductor Frank DeVol is marked for a comedy part as well music chief when Jack Carson airs his NBC stint Sept. 11 . . . Jockey Martin Block now has on hour of his four-hour daily stint transcribed and funneled out over the Don Lee web. Bundle is looking for a sponsor and will be held off KJH until such time . . . Dave Rose will direct a 37-piece band on the new Red Skelton show. He recently ended his Pabst summer show . . . Local county officials used the jocks to promote interest in finding a Miss Los Angeles County, with the winner going on to compete at the state fair.

Items In Brief

The Connie Jordan combo and the Trenier Twins are currently at the Swanee Inn . . . Flack Gene Howard is opening a new office near Sunset and Vine to better peddle the wares of the Gastel stable . . . And, flack Bob Stern is platter pushing for Abe Lyman, now . . . Singer Phil Brito, who recently purchased his contract from Irving Romm for a reported \$13,000, is expected on the coast soon for a film deal . . . Frankie Sinatra may drop some backing \$5 into The Stables in Palm Beach. Sinatra is expecting his father westward soon—his dad's first coast visit.

Manager Billy Burton figures to turn picture producer shortly since picking up two original stories while in the east . . . Dinah Shore and the Modernaires cut a side together recently . . . the first the vocal group has done with a name soloist . . . Tex Beneke proceeds his Palladium date here with a week at the Paramount theater, Saa Francisco, opening there Nov. 14.

Reports are out that the Page

Milton G. Wolf

Frankie Meets Mrs. Ronan



Hollywood—Caught with another man's wife, Frankie Laine whirled at the approach of the photographer, hands still in mid-gesture. Other man, standing by with that pleased look, is Down Beat reporter and cartoonist Eddie Ronan. The new Mrs. Ronan was Betty Marshall, coast publicity agent.

Jay McShann
Forced Out

Hollywood—Pianist Jay McShann, whom GAC's Harold Jovien brought out from Kansas City to open the Susie-Q on Hollywood boulevard, two weeks ago took his combo into the Cobra club, downtown.

Trickling biz in the Hollywood spot first forced Linda Keene to other pastures before pushing the power-house Kaycee 88er out. Spot is eyeing less-costly talent.

Singer Gets
Movie Role

Hollywood—Singer Gale Robbins two weeks ago was signed by RKO to play George Raft's sister in Race Street, soon to go before the cameras.

Miss Robbins recently got a contract release from Milton Sterling after completing a role in Ever The Beginning.

Salt Lake City—Frankie Carle is set for nine days at Jerry Jones' Randevu ballroom, opening Sept. 19. Charlie Barnet does four days, Sept. 10 to 13 at the spot.

Cavanaugh trio will get top billing when it opens the Million Dollar theater downtown Sept. 16 . . . The Les Parker quartet is currently at the Hollywood Plaza . . . Gene Phillips, who fronts five pieces at the Frontier in Ocean Park, had his option picked up a month early in spite of the fact that his discing of Big Leg was banned by many local jockeys.

GET New Tone Effects

WITH De Armond
MICROPHONESCapitol Shuffle
Expected Soon

Hollywood—Capitol records at press time hadn't named executives to replace Johnny Mercer, president, and Buddy De Sylva, chairman of the board of directors, who reportedly have expressed desires to drop from active status in the firm.

Although the company is negotiating a heavy loan, neither Mercer nor De Sylva will withdraw any financial interests. Mercer, it is said, wants to get out of the business end to devote more time to his own music and De Sylva has found his position with Capitol too confining for his health.

Chuck Newton, firm's radio relations chief, will leave Capitol late this month to go on the road as advance man for the re-forming Stan Kenton band.

In view of the above information, trade talk is that Glenn Wallichs will give the company a complete personnel re-shuffling.

at the Cabana club, have been signed to work the Flamingo hotel, Las Vegas, and reportedly will get a build-up similar to the huckstering given the Page Cavanaugh trio.

Trio To Las Vegas

Hollywood—The Paragons, instrumental trio recently featured

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(By Donald S. Reinhardt and David Gorniston)

FOR CLARINET FOR SAXOPHONE

(By David Gorniston)

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Music World All Out For Cancer Fund

Hollywood—With the score all bound up at 9 to 9 in the seventh inning, the Out Of This World Series softball game between the Frank Sinatra Swooners and the Andy Russell's Sprouts Aug. 25 at Gilmore field came to a slap-stick ending that pleased the 15,000 fans who crowded into the park... breaking all existing attendance records... to the benefit of the Damon Runyon cancer research fund.

Russell pitched for his team, while Sinatra played short center field for the Swooners. In addition to the screen stars (John Garfield, Burt Lancaster, Keenan Wynn, Ed Wynn, Mickey Rooney, Jack Carson, Joe E. Brown, Eddie Bracken, Groucho Marx) such music world luminaries as Margaret Whiting, Peggy Lee, Page Cavanaugh trio, Woody Herman and Russell and Sinatra added to the affray.

The outstanding attention-getters of the contest were the two bat-girls, of course. They were vocalist Jane Russell and Virginia Mayo.

A few nights earlier—Aug. 20—Sam Goldwyn put on in conjunction with Tommy Dorsey his own

parade of music world talent for the same Runyon fund. Starting at the corner of Sunset and Vine, a parade of bands including those of Tommy Dorsey, Benny Goodman, Charlie Barnet, Lionel Hampton, Louis Armstrong, Kid Ory, plus the Golden Gate quartet, Page Cavanaugh trio and others trekked their way to Dorsey's Casino Gardens, where 15,000 people awaited the biggest collection of jazz greats ever gathered under one roof.

Splendid Tribute

Disc Jockey Al Jarvis emceed the affair and station KLAC aired the "giants of jazz" session over its local outlet.

More than 28,000 persons attended the two shows and it can be said that the music world went all out for the fund—a tribute to our profession.

Bussing Brandon For His Bit



Chicago—They all love Henry Brandon. Reason for the affection is that the band leader gave their song, Amber Eyes, its first airing over ABC here. Authors are Norma Boyle, Virginia Seguin and Herm Moss. Moss, whose eyes are not amber, shows what he will do if he loses his collaborators.

Kathryn Grayson Bride Of Singer

Hollywood — Singer Johnny Johnston and MGM actress-vocalist Kathryn Grayson were married Aug. 22 in Carmel, Calif., before leaving for an extended combination honeymoon and fishing trip to Canada.

The couple met on the MGM lot during the filming of *The Clouds of May*, in which they both were featured. Miss Grayson is 24; Johnston, 29. This is the second marriage for each.

Couple were married in the Church of the Wayfarer with screen actress Maureen O'Hara as matron of honor and Joe Kirkwood Jr., as best man.

Lina Romay Sings With Dick Haymes

Hollywood—Singing screen star Dick Haymes tees off tomorrow (11) on his Auto-Lite program over the CBS coast-to-coast web. With the smiling crooner will be Lina Romay, the dark-eyed Latin vocalist of last season's Bing Crosby show. Lina first attracted attention both on the air and in pictures as the chick chanter with Xavier Cugat's band.

Composer Gordon Jenkins, maestro of Dick's Auto-Lite stint since its inception three years ago, will return again this year to write, arrange and conduct on the half-hour ailer, collaborating with lyricist Tom Adair.

The crooner this week begins work in Universal-International's *Up In Central Park*. Deanna Durbin has the gal lead.

Merry Macs Visit Their Home Town

Hollywood — After a late-last-month run at the Aragon ballroom in Ocean Park, the Merry Macs hit the highways eastward and following a Boston date go into the Palace theater, Columbus, Ohio, Sept. 15 for four days.

The vocal group then cuts back to the midwest, opening

FAMOUS DRUMS for FAMOUS DRUMMERS... GRETSCH BROADCASTERS



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SHELLY MANNE—"America's..." — recently with Stan Kenton's Band of the Year.

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Shelly Manne's (Broadcaster) outfit sells at \$275.00. It's the greatest combination of drums and cymbals that any drummer has ever had. The standard rock 'n' roll drum set. Ask your dealer.

DAVE AND SHELLY, top-flight stars of the drum world, formerly with large name bands are now highlighting the new trend to smaller combinations. Naturally they prefer Gretsch Broadcaster Drums. Both use the "Original Gretsch 20", the most popular drum for radio, recording and small combinations. Like all Gretsch Drums they are built for superior tonal qualities and durability. No other drum has as many

New Disc Jockey

Hollywood—Formerly a screen star, now a known radio announcer, Ben Alexander debuts Sept. 15 a disc jockey show from the House of Murphy over KRLD six days a week.

PEP UP YOUR TAXES
OR CLARIFY

Chicago Band Briefs

King Cole Trio Chi Concert On 23rd; College Inn Sets Rhumba Ork For Jose Melis!

By DON C. HAYNES

Chicago—The King Cole Trio, at this early writing, is supposedly set for a concert here Sept. 23 at the Civic Opera House. It will be part of the trio's tour from the west coast, with first concert date Sept. 15 in Louisville, and others already set in Pittsburgh, Charleston, W. Va., Lansing, Mich., and Rochester, Minn. The group will get up to \$2,000 guarantee against 60 percent of the gate.

After sticking with small jump bands, the College Inn is going commercial again and is forming a band around Jose Melis, the Latin American-styled pianist who has been a hit as a single in the room. Frankie Laine opens with Melis on the 19th with a gal singer and possibly a novelty unit of some type.

Bash For Laine

Mercury Records, under Art Tadmage's direction, will throw a tremendous party in honor of Laine for record retailers on the 22nd in the Sherman hotel's Grand ballroom. Long list of Mercury talent will perform.

Nothing set at Jump Town following Bill Harris-Flip Phillips unit. Pete Johnson was dickered for a small group to back Singer Evelyn Stallings. In the meantime, Jackie Cain is the north side De-tour with her original unit, the George Davis quartet.

Chet Roble is back at the Cairo, where Abe Most's quartet filled in their three-week vacation most excellently. Jimmy Dale's mixed crew, with tenor saxist Gene Ammons fronting, did a week earlier their month at St. Louis' Riviera. Dee Palmer, trumpeter at N.E.C., has the music department excited over his work, and talk is of a staff dance band for the musician. The Harris-Phillips combo replaced Anita O'Day at the Continental in Milwaukee for two weeks.

Jack Gardner Active

Jack Gardner replaced Don Ewell on piano at Jazz Ltd. and

Swedish Fan Plans World Jazz Combine

Chicago—Nils Jacob Jacobson of Oslo, Sweden, has announced his intention of organizing a World Jazz Union, to make easy the paths of the globe-trotting jazz enthusiast and to spread information about jazz and jazzophiles.

Interest in good jazz in Scandinavia is now "overwhelming," Jacobson reports. During the war, jazz went underground. Jacobson himself was arrested by the Gestapo twice because of his interest in jazz music. Now however, clubs have sprung up which sponsor jazz sessions, contests and show 16 mm sound jazz films for their members.

Individuals and clubs interested in a World Jazz Union should write to Jacobson at Schweigardsgt. 80 III, Oslo, Sweden.

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will soon move into Folly's, new jazz spot on North Michigan Blvd. . . . Ewell, we understand, has been forced to retire at least temporary from the music business and it may be permanent.

Nicky Bliss, with a new band, continues at Ye Olde Cellar. . . . Eddie Getz, after Jump Town and the Tailspin here, went back to his old Milwaukee spot, the Stage Door. . . . Christine Randall is still at the Tin Pan Alley. . . . Tay Voge supposedly leaving the Argyle Show Lounge, with Gypsy Silvers trio possibly replacing. Doubtful how much longer the Billy Samuels trio will continue.

Silhouette Sessions

The Silhouette on Howard street starts Monday night "Celebrity Night" sessions next Monday (15th) with some fine local talent

Sorry Fellows, But This'll Just Take A Minute



Los Angeles—The photographer, not Got, seems to have interrupted this Trilon recording session. If you squint hard at the mirror in the background, you can see Vido Musso's face. Faces you can't see working from the left, belong to Rene LaMarre, vice-president of Trilon, Jack Harris, technician, Ed-

die Safranski, bass, Shelly Manne, drums, Ray Wetzel, trumpet, Boots Mussulli, alto sax, and Kai Winding, trombone. Pete Rugolo is at the piano and the Raye Sisters sing for Russ Donahoe, Trilon musical director.

lined up. Names such as Gene Ammons, Gail Brockman, Jimmy Raney, Lou Levy, Mel Henke, Georgie Barnes and others will be used. Sarah Vaughan will star. This reporter, heaven forbid, will emcee the session of the 22nd with a group of his own picking.

Disc Jacks Linn Burton and Eddie Hubbard will also be part of the next Panther Room show. Linn to do a half-hour disc show during the band's long intermission at 10:30, broadcast over a local station, and Eddie as emcee. Hubbard just arrived back in town after do-

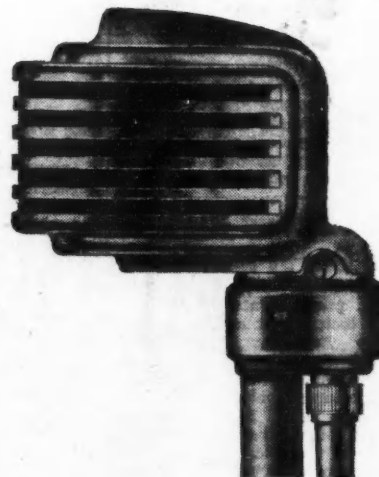
ing the summer Tex Beneke Chesterfield show. . . . Al Overend band is now at the Riptide in Calumet City, with a five sax, one trumpet two rhythm band. Joe Sher, drums, and Joe Berlinger, piano former Bob Chester men, are in the crew.

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Pete Has

Holly net playing around combe is stone's the Holly's Ch. Margue on trombone; Red also there piano, no det.

Pete's H started in taped-up o rived at four sides set label. vised by I dition to I playing th trombone; clarinet an Joe Rush recorded

Pete Daily's 'Walkin' Music Has Hollywood Cats Happy

By PETER TANNER

Hollywood—Not much over two years ago Chicago cornet player Pete Daily was living in a caravan and job hunting around Sunset and Vine. Now his own little Dixieland combo is packing 'em in nightly at the Hangover Club, a stone's throw from that famous intersection. With Pete Daily's Chicagoans are Rosey McHargue on clarinet; Warren Smith on trombone; Herman Crone, piano; Red Cooper on drums, and also there's Marvin Ash's fine piano, so long a Hangover resident.

Pete's Hollywood success story started in November 1945, when, taped-up cornet in hand, he arrived at Radio Recorders to cut four sides for Eddie Laguna's Sunset label. The session was supervised by Dave Dexter, and in addition to Pete's fine melodic cornet playing there were Bud Wilson on trombone; Rosey McHargue on clarinet and the bass sax work of Joe Rushton. Jump records later recorded eight more sides with

substantially the same personnel, and the first two sides released, *Wolverine Blues* and *Livery Stable Blues* (Jump 12), have already caused much favorable comment from two-beat enthusiasts.

With Mike Riley

During this time Pete was nightly donning a comic hat and participating in a Spike Jones act at Mike Riley's, but on Monday nights, Riley's night off, Pete could usually be heard jamming at the Hangover; and one night last November Pete got together his recording group and staged a battle of music with the Errol Garner Trio and Charlie Parker at

Billy Berg's. "Man, that sure is walkin' music," commented an old colored woman to Pete as he left the stand to don his comic hat again at Riley's.

Pete's 'walkin' music' became a permanency when last July he opened at the Brass Rail in Glendale with his Chicagoans. The Brass Rail, which had hitherto featured commercial corn, really rocked, and the patrons loved it. "Would you play *Shine On Harvest Moon*?" asked one of the

waitresses on opening night.

"We sure will have to educate her," replied Pete as he stamped out the beat for a tear-up version of *Sensation*.

Customers Go For It

"Who is this little guy with the cornet?" ask several of the Hangover patrons, delighted that the club has now decided on supporting a regular outfit in place of its usual thrice weekly sessions. Pete is a modest and unassuming



ing person and almost the last one to talk about himself; however, it was possible to elicit from him that he was born in Portland, Indiana in 1911, and that he has run the gamut of musical instruments from scales on a violin to chords on a banjo. Then from alto to baritone and bass sax, finally taking up cornet while in high school.

One of his first jobs was with Jack Davies' Kentuckians where he doubled bass sax and cornet, recording with the band on the former for the old Gennett label along with the late Howard Casey on trumpet; Max Miller, who now plays vibes, on guitar; Doren Davidson on tenor; Fred Christy on drums, and Jack Davies himself on alto and clarinet.

Later, back on cornet, Pete played numerous engagements in and around the Windy City and became the close friend of the late Frank Melrose.

"There is no doubt in my mind (Modulate To Page 16)



Hi there . . . hope you missed us last month while your Good Buys reporter was on vacation. (We missed you!)

"Intermission Riff" and "Belbow Bash" are only two of the new Progressive Jazz Series orks scheduled to come off the press when Stan Kenton makes his long-awaited return to the band stand. If you like, we'll see that you get a complete list of these really sensational orks.

Since we can't pass a music or record shop without hearing a harmonica rendition of a certain song about a certain Irish lassie we know that the harmonica business is on the upbeat. What we didn't know is that every year more than ten million harmonicas are sold in the U. S. alone! A good many of those are Magnus-A-Plastic Chromatic harmonicas . . . and if you're a budding Harmonicat, we'll be glad to send you the Magnus illustrated instruction book and song folio for free.

One of the busiest beavers we've seen recently is Charlie Colla, famous New York trumpet instructor who has taught some of the leading jazz and popular soloists their tricks. In addition to getting ready for a terrific fall enrollment, Charlie's preparing trombone versions of his modern method books and studies. Trombonists, if you'd like to be the first to know what, where, and when, drop us a line. Note to the Wise: Hip Main Stemmers are dropping into the Main Stem Record Shop in New York to pick up the latest and hottest jazz records. Do you get their bulletins?

We've been having a great time doing our best to satisfy the numerous requests that have been coming to our "Where to Buy It" Dept. Looks like we've started something! Timbales . . . celestes . . . pocket-sized metronomes . . . recording equipment . . . these are just a few of the more unusual requests we've received. A Navy Chief "somewhere in the Pacific" writes that it's a pleasure to do business with us . . . and the feeling is most definitely mutual!

Easy on the Ears: The Andrews Sisters singing England's latest hit, "How Lucky You Are" (Decca) . . . Elliot Lawrence saying "The Echo Said No" on Columbia . . . Beryl Davis's Sultry tones on "You're Breaking in a New Heart" (Victor) . . . The Modernaires, splendidly blended as always, on their new Columbia platter, "Our Hour."

Good Buy for now.

1947-6

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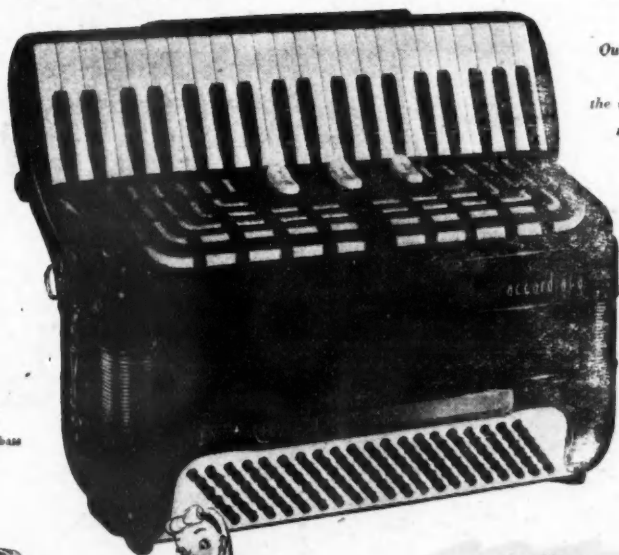
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Posin'

By Bill Gottlieb
THE POSER
What is be-bop?
THE POSERS
Top Boppers

Roamed Be-bop Alley, sometimes known as 52nd St., for the last word in the cry on the last word in music. Got some idea of difficulty of project from Howard McGhee, who scratched his head and dove in:

"Well," he began, "14 or seventeen times, 'in be-bop, ideas are faster. Now that doesn't say much, does it? Let's see... be-bop uses a wider scope of chords. No, that doesn't describe it. Suppose I just say that be-bop is progressive music. It's the younger generation's idea of the right way to play."



Howard

Went to head-men Dixie Gillespie and Charlie Parker for The Word. Dixie, between sets at the Downbeat club, put it this way:

"Be-bop is a way of phrasing and accenting. The accent is on the up beat. Instead of OO-bah, it's oo-BAH. Different chords, 'oo. And lots of flatted 5ths and 9ths. There's lots more to it. But just now I can't think of what."



Dixie

Turned to arranger-bandleader Tad Dameron, who writes much of Dixie's stuff:

"Be-bop is music that's fresh and alive," Tad waxed ecstatically. "It leads the way for new sounds in music. It's not just straight music. Instead of straight chords, it weaves chords into the mole chord. Right now, it's just the beginning. Soon be-bop will become the most beautiful of all music, more beautiful than symphony music. Highly commercial, too. The movies have begun to use it and soon everyone will."



Tad

Down the Street at the Three Deuces, cornered Charlie promptly sneaked out of the corner and answered question via a bop chorus illustration. Forced him, however, to give verbal explanation.

"Be-bop," generalized Charlie, "is advanced modern music. It has a style of its own. Different phrasing; different harmony; different accents."

Got detailed reply from Barbara Carroll, ex long-hair now hopping a piano and leading a trio as Dixie's "relief" unit. Said Barbara, aided by her guitarist, Chuck Wayne:

"Be-bop is distinguished by many things. Among them are the constantly shifting chords played in the background. In earlier swing the same chord was repeated throughout one or two bars. Be-bop has advanced beyond that. Also, compared to earlier music, be-bop is more legato. It flows smoothly, let's say, even eighth



Barbara

This Was Taken When Ragtime Was New



This picture should be datelined "Sedalia, Mo." for that was where it was taken in September, 1896. The band is the Queen City Negro Band, organized in 1891 in Sedalia. Among the personnel, though not pictured, was Scott Joplin who played B-flat cornet. Probably the first "ragtime" band, the group played Joplin's Maple Leaf Rag, Sun Flower Slow Drag, and Tom Turpin's Bowerly Buck. In the

photo are: A. G. Wheeler, tenor; A. H. Hickman, bass horn; R. O. Henderson, baritone; W. H. Carter, trombone; J. W. Scott, alto; J. W. Chism, alto; Ed Gravitt, cornet; W. M. Trairs, cornet; G. T. Ireland, clarinet; Nat Diggs, clarinet; Emmet Cook, snare drum; C. W. Gravitt, bass drum; Henry Martin, drum major; Bert Stewart, librarian. The picture was obtained from clarinetist Ireland, still in Sedalia, by S. Brunson Campbell of Venice, Calif.

KayCee Jazz May Be Dying, But It's Not Dead Yet

Kansas City—Although the undertaker has been notified and the embalmer told to stand by, there are still a few kicks left in the one-time jazz center. Really gone combo here is Jimmy Keith's six-piecer. After a spell at the Rialto on

AM And FM Now Separate Work Union Tells Nets

New York—Confirming a *Down Beat* exclusive two months ago, the American Federation of Musicians in wires to the heads of the networks told them that it felt that AM and FM radio music were two separate enterprises and that it would not furnish the same music to both.

This stand was a switch from the AFM's position before the Lea act, the union at that time demanding double pay for the dual service. Since the Lea act forbids payment for duplication of service, though AFM lawyers protest FM music is not such, the union put its refusal on the basis that it flatly would not offer both services at the same time to the same installation.

The networks had previously warned their affiliates that they felt such would be the case, but the FM association had pressured them into further requests, while various radio trade papers were chortling that separate FM contracts were as good as in the bag. The AFM's position is that FM

it uses articulation, with the accents on odd places. Be-bop rhythm instruments, including the drummer, play more things. They follow the lead instruments with their own figures, instead of settling down to a steady oomp-pah. In addition to being complex and requiring real musicianship, it is advanced in its use of dissonances."

Highway 40, they are now installed downtown at the College Inn, 10th & Wyandotte. Equally capable with the bops, pops, and oldies, Keith's group, with an intonation and attack reminiscent of Norvo's sextet, is ready for bigger deals.

Another fine small band is Joe Fisk's, of the well-known Missouri brothers.

And Milton's goes on and on like the rock of ages with the rocking chanting and 88 work of Julia Lee. Julia just completed 15 years at the pad and has a large local following. Baby Lovett accomplishes on drums and good, too... The Five Scamps, who dish out some hip music wrapped up in a mess of mad comedy, are at the Flamingo... The El Clippo, on Southwest Blvd. has Danny Hale, well worth a listen. Danny (tenor, clary and vocal) has a fine all-around combo, specializing on some groovy originals... If you head out Independence way you can cop a jam session at Bono's on 15th. Local cats vie with ace sidemen from name bands one-niting at the Plamor danceteria.

Don't send out the obit notices yet. There's still jazz in K. C.

—Bruce Mitchell

is separate work, and that if they don't choose to do it, nobody can make them. That they will however continue to service FM installations now in service where no duplication is involved. The union added that it did not expect the FM stations to employ staff musicians, but merely wanted not to infringe on present AM contracts.

Chicago—Teddy Phillips opens at the Casa Loma in St. Louis Sept. 26 for two weeks.

ASCAP Switches License Method

New York—With the expiration of present licenses October 1, ASCAP has announced that it will use a new method to charge theaters for its music.

Instead of charging on the basis of seating capacity, a formula adopted in the depths of the depression, ASCAP will now charge the theaters on the basis of admission price.

The scales will be based on capacity houses for one performance, and since the Society figures that there are a thousand performances a year, that it will be paid about 1/1000 of each admission dollar.

Thus the payoff will be a flat guarantee, not depending on how much business the theater does.

Air Force Leader Weds Music Exec

New York—Pat Aggood, southern district manager of Mills Music corporation was married to Warrant Officer Sam Kurtz, assistant conductor of the air forces band, late last month at the Bolling field chapel in Washington, D. C.

The bride was given in marriage by Lt. Commander Charles Brendler, navy band director, while the best man was Major George S. Howard, air forces band director.

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Carpenter Switches Agents, Gets Action

Hollywood—Having worked its way out of a William Morris contract, the Ike Carpenter band has been romancing with GAC in an effort to iron out current booking problems. The latter agency has swung into action with the Morocco as the press time target for the band. Should the deal go through, it will necessitate the ousting of D'Varga, a vet at the spot for some months now.

Although negotiations are still in the talk stage, the Carpenter band is close to a pact with Majestic records. The crew recently cut 12 tunes for Standard transcriptions.

Best recent break for Ike and the band was a booking at the Million Dollar theater backing Frankie Laine, who came within a buck or two of breaking the all-time record at the spot. Biz was so good that Laine's handlers saw fit to give the band a bonus for the date.

Should the band get the Morocco date, Carpenter will back Herb Jeffries who enters the Vine street club Sept. 10.

As Down Beat went to press.

the Carpenter band was jobbing locally awaiting developments on its many deals.

Indie Recorders Sign Engineers

Hollywood—Local indie recording studios at press time signed a new agreement with IBEW calling for a wage boost to recording engineers.

Contracts, which are retroactive to May 1, will run for one year.

Pianist Into Films

Hollywood—Bob Ecton, pianist at the Kings, seafoodery, is being measured for a part in The Tenderfoot. Also, the 58er has been marked to score some material for Cine de Colores which is set to film This Is Your America in Mexico City.

Girl Saxophonist Slain In New York

New York—Clarissa Strakele, fem saxophonist here who worked intermittently with small combos on the lower east side, was murdered August 20 in a tenement in the same section by Julio Gonzalez. A sex motive was assigned to the slaying by the homicide squad. She worked with the Metropolitan Trio and a femme group known as Nona Rao's Roamers.

Two Leave James

Hollywood — Trumpeter Pinky Savitt and saxist Francis Polfoni have cut out of the Harry James band to devote time to studio work.

Jimmy Picks Peggy

Hollywood — Blonde chanter Peggy Lee will be heard on Jimmy Durante's Rexall air show as a result of The Beak's choice of popular Peggy over a vocal group.

STRICTLY AD LIB

by THE SQUARE

They may be ringing those bells soon for Jo Stafford, the canary, and Paul Weston, the ork pilot... The AFM lifted the television ban, in effect since early in 1945, for one night on August 30 to permit the telecasting of the American Legion's celebrity night from Madison Square Garden... Charlie (Butch) McGregor has been named professional manager for Spina-Green in Manhattan.

Marion Morgan cut two sides on August 24 with Harry James, giving her a total of 15 with the band, and will stay with James at least until the first of the year, according to Tim Gayle, though a daily in Akron stated that The Horn had signed Marianne Dunn

... Lion Burton, Chicago jockey, is messing around with a platter that is said to feature the actual heartbeat of a movie actress... Boots Mussulli definitely is back with the Kenton krew.

The Georgie Auld now are leg-

ally separated... Jack Smith is back east exhausted from a cross-country tour which involved listening to some thousands of amateur tunesmiths... Pat Dane told the press in Reno that the first person she would date when she got back to Hollywood was the guy she just divorced, TD natch... Gene Austin opened his own Pair-O-Mus club in Las Vegas early this month.

... Jack Egan's eastern office is grooming Alyce King, once of the Four you-know-whats, for a single spot in radio... Leon Rene opened a New York branch of Exclusive Records at 541 Avenue of the Americas, Sixth avenue to you... A w.k. arranger, formerly with TD, is getting out of the biz, says there are no good bands left for which to score... Vivian Garry found a well-heeled backer for her trio and expects to roll now.

John Hammond swears that Larry Kinnel leading the band at the Holiday Inn in Des Moines, Iowa, is the veritable end... Kathryn Myatt skipped out from the Vaughn Monroe band, reducing the Moon Maids to a quartet... Biggest month in 24 years at the Arcadia ballroom in Gotham, with the Ray Anthony and George Paxton orks sharing the honors. Eddie Safranski, plucked bass with Paxton until time to rejoin Kenton.

Decca's six month statement showed an \$889,148 profit after \$600,000 deduction for income taxes, while Columbia's statement was even fatter, but Majestic tabbed a \$264,372.44 loss on the year ending May 31... Marshall Young band has pulled a switcheroo on the Sammy Kaye audience participation gimmick with a routine called So You Want To Be A Vocalist?... We wonder whether the ladies of the DAR, who denied Louis Armstrong the use of Constitution Hall, ever read the document for which the building was named?

Down Beat covers the music news from coast to coast.

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The last Down Beat poll marked its first decade—also the first time that one band captured high honors in both Sweet and Swing divisions. The Duke did it... overwhelmingly!

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On The Sunset Vine

Spike Makes It Look Easy,
But There's Million Aches
In Producing Stage Revue

By EDDIE RONAN

Hollywood—It may look easy, but the wily Spike Jones, who recently surrounded himself and his City Slickers with a full revue, found the switch loaded with a gang of aches that couldn't be seen—or felt—from the straight hand act viewpoint. Not that the new Jones revue isn't coining a buck or two, it's just that it's a lot bigger hassle now. On stage Jones has in addition to his Slickers about 25 additional performers. That's the only noticeable difference from out front, but here's what the change brought backstage:

The cautious eye of Ralph Wonders, prexy of Arena Stars, the unit that produces the show.

Stage manager Les Calvin, who must be followed by a staff of 10 stagehands, carpenters, electricians and prop-men.

A larger valet staff, headed by Reuben Ray, to see that the wild-looking uniforms stay wild—but neat.

A pit band of 15 musicians demanded by the union to play the overture, intermission and exit march.

Former flack and now personal representative (since the revue must have a legit theater union flack) Jack Egan out front casing towns in which the revue later will show, making up the ad budget, checking the houses and laying groundwork for the publicity campaign.

Next, the legit flack, who comes along to put the campaign in operation.

While, back in Hollywood, the regular office staffs are doubled—heavier publicity duties for Maxine Thomas, who handles the national and trade presses; extra secretarial work for Nita Moore's staff; triple the work for the financial department, dividing between the company's needs and those of Spike; an inflated legal staff as an insurance against legal trouble.

Spike is making it alright, but it isn't as easy as it looked. Just ask him.

Wise observers are wondering why Atlas records doesn't flex itself up to its fullest strength and demand the six sides owed the company by Frankie Laine through a contract penned before Frankie joined Mercury. Laine is considered one of the surest money bets around today. He grossed \$27,000 for his week at the Million Dollar theater (picking up nearly eight grand for himself) and his royalties from Mercury soon should total into six figures.

Frankie goes into Chicago's Sherman Sept. 19 before continuing eastward to New York.

Bulletin: Frank Sinatra and Jimmy Durante have taken over The Stables in Palm Springs as listed later in this column.

Pot Shots From Lofts

Tootler Harry James is being eyed by 20-Fox for a filming of his life. Some action should begin when the trumpeter and wife Betty Grable return from their Del Mar vacation... MGM has packed Ann Miller for the lead in Words and Music, a film version of the lives of songwriters Rodgers and Hart... Marjorie Hughes, daughter of Frankie Carle, is being tested by Columbia as a pic potential... Former Alexander Korda scorer Anthony Collins is writing the score for The Fabulous Damsels, set for an early filming by Republic.

Raymond Keed, who is set for Columbia's Glamour Girl, has recorded Cockles and Mussels among her other vocal specialties for the



Eddie

film... Gene Krupa and vocalist Jack Leonard have tracked tunes for the same flicker... Joan Barton as the lead will chant five tunes in Columbia's Mary Lou... Paul Sawtell is writing the score for Design For Death at RKO... Twentieth-Fox has picked Margaret Whiting's You Do record for tie-in promotion for its current Mother Wore Tights... Enterprise is using an 87-piece symphony orchestra as background on New Mexico.

That Hollywood Air

Vocalist Milena Miller and Lou Brink and his orchestra are tabbed to handle music chores with pianist Oscar Levant on Al Jolson's NBC Kraft Music Hall which debuts Oct. 2... Disc jockey Bill Leyden on KMPC has formed a planning board to act as liaison between himself and his women listeners. Women from various walks of life have been named to the board with vocalist Peggy Lee representing the music biz... Chanter Margaret Lenhart and Jimmy Lennon can be heard with the Al Pearce gang Saturdays over ABC.

Arranger-conductor Frank DeVol is marked for a comedy part as well music chief when Jack Carson airs his NBC stint Sept. 11... Jockey Martin Block now has an hour of his four-hour daily stint transcribed and funneled out over the Don Lee web. Bundle is looking for a sponsor and will be held off KJH until such time... Dave Rose will direct a 37-piece band on the new Red Skelton show. He recently ended his Pabst summer show... Local county officials used the jocks to promote interest in finding a Miss Los Angeles County, with the winner going on to compete at the state fair.

Items in Brief

The Connie Jordan combo and the Trenier Twins are currently at the Swanee Inn... Flack Gene Howard is opening a new office near Sunset and Vine to better peddle the wares of the Gastel stable... And, flack Bob Stern is platter pushing for Abe Lyman, now... Singer Phil Brito, who recently purchased his contract from Irving Romm for a reported \$13,000, is expected on the coast soon for a film deal... Frankie Sinatra may drop some backing \$5 into The Stables in Palm Beach. Sinatra is expecting his father westward soon—his dad's first coast visit.

Manager Billy Burton figures to turn picture producer shortly since picking up two original stories while in the east... Dinah Shore and the Modernaires cut a side together recently... the first the vocal group has done with a name soloist... Tex Beneke precedes his Palladium date here with a week at the Paramount theater, San Francisco, opening there Nov. 26.

Reports are out that the Page

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Frankie Meets Mrs. Ronan



Hollywood—Caught with another man's wife, Frankie Laine whirled at the approach of the photographer, hands still in mid-gesture. Other man, standing by with that pleased look, is Down Beat reporter and cartoonist Eddie Ronan. The new Mrs. Ronan was Betty Marshall, coast publicity agent.

Jay McShann
Forced Out

Hollywood—Pianist Jay McShann, whom GAC's Harold Jovien brought out from Kansas City to open the Susie-Q on Hollywood boulevard, two weeks ago took his combo into the Cobra club, downtown.

Trickling biz in the Hollywood spot first forced Linda Keene to other pastures before pushing the power-house Kaycee 88er out. Spot is eyeing less-costly talent.

Singer Gets
Movie Role

Hollywood—Singer Gale Robbins two weeks ago was signed by RKO to play George Raft's sister in Race Street, soon to go before the cameras.

Miss Robbins recently got a contract release from Milton Sterling after completing a role in Ever The Beginning.

Salt Lake City—Frankie Carle is set for nine days at Jerry Jones' Randevu ballroom, opening Sept. 19. Charlie Barnett does four days, Sept. 10 to 13 at the spot.

Cavanaugh trio will get top billing when it opens the Million Dollar theater downtown Sept. 16... The Les Parker quartet is currently at the Hollywood Plaza... Gene Phillips, who fronts five pieces at the Frontier in Ocean Park, had his option picked up a month early in spite of the fact that his discing of Big Leg was banned by many local jockeys.

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Capitol Shuffle
Expected Soon

Hollywood—Capitol records at press time hadn't named executives to replace Johnny Mercer, president, and Buddy De Sylva, chairman of the board of directors, who reportedly have expressed desires to drop from active status in the firm.

Although the company is negotiating a heavy loan, neither Mercer nor De Sylva will withdraw any financial interests. Mercer, it is said, wants to get out of the business end to devote more time to his own music and De Sylva has found his position with Capitol too confining for his health.

Chuck Newton, firm's radio relations chief, will leave Capitol late this month to go on the road as advance man for the re-forming Stan Kenton band.

In view of the above information, trade talk is that Glenn Wallichs will give the company a complete personnel re-shuffling.

at the Cabana club, have been signed to work the Flamingo hotel, Las Vegas, and reportedly will get a build-up similar to the huckstering given the Page Cavanaugh trio.

Trio To Las Vegas

Hollywood—The Paragons, instrumental trio recently featured

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Music World All Out For Cancer Fund

Hollywood—With the score all bound up at 9 to 9 in the seventh inning, the Out Of This World Series softball game between the Frank Sinatra Swooners and the Andy Russell's Sprouts Aug. 25 at Gilmore field came to a slap-stick ending that pleased the 15,500 fans who crowded into the park . . . breaking all existing attendance records . . . to the benefit of the Damon Runyon cancer research fund.

Russell pitched for his team, while Sinatra played short-center field for the Swooners. In addition to the screen stars (John Garfield, Burt Lancaster, Keenan Wynn, Ed Wynn, Mickey Rooney, Jack Carson, Joe E. Brown, Eddie Bracken, Groucho Marx) such music world luminaries as Margaret Whiting, Peggy Lee, Page Cavanaugh trio, Woody Herman and Russell and Sinatra added to the affray.

The outstanding attention-getters of the contest were the two bat-girls, of course. They were vocalist Jane Russell and Virginia Mayo.

A few nights earlier—Aug. 20—Sam Goldwyn put on in conjunction with Tommy Dorsey his own

parade of music world talent for the same Runyon fund. Starting at the corner of Sunset and Vine, a parade of bands including those of Tommy Dorsey, Benny Goodman, Charlie Barnet, Lionel Hampton, Louis Armstrong, Kid Ory, plus the Golden Gate quartet, Page Cavanaugh trio and others trekked their way to Dorsey's Casino Gardens, where 15,000 people awaited the biggest collection of jazz greats ever gathered under one roof.

Splendid Tribute

Disc Jockey Al Jarvis emceed the affair and station KLAC aired the "giant of jazz" session over its local outlet.

More than 28,000 persons attended the two shows and it can be said that the music world went all out for the fund—a tribute to our profession.

Bussing Brandon For His Bit



Chicago—They all love Henry Brandon. Reason for the affection is that the bandleader gave their song, Amber Eyes, its first airing over ABC here. Authors are Norma Boyle, Virginia Seguin and Herm Moss. Moss, whose eyes are not amber, shows what he will do if he loses his collaborators.

Kathryn Grayson Bride Of Singer

Hollywood—Singer Johnny Johnston and MGM actress-vocalist Kathryn Grayson were married Aug. 22 in Carmel, Calif., before leaving for an extended combination honeymoon and fishing trip to Canada.

The couple met on the MGM lot during the filming of *Till The Clouds Roll By*, in which they both were featured. Miss Grayson is 24; Johnston, 29. This is the second marriage for each.

Couple were married in the Church of the Wayfarer with screen actress Maureen O'Hara as matron of honor and Joe Kirkwood Jr., as best man.

Lina Romay Sings With Dick Haymes

Hollywood—Singing screen star Dick Haymes tees off tomorrow (11) on his Auto-Lite program over the CBS coast-to-coast web. With the smiling crooner will be Lina Romay, the dark-eyed Latin vocalovely of last season's Bing Crosby show. Lina first attracted attention both on the air and in pictures as the chick chanter with Xavier Cugat's band.

Composer Gordon Jenkins, maestro of Dick's Auto-Lite stint since its inception three years ago, will return again this year to write, arrange and conduct on the half-hour ailer, collaborating with lyricist Tom Adair.

The crooner this week begins work in Universal-International's *Up In Central Park*. Deanna Durbin has the gal lead.

Merry Macs Visit Their Home Town

Hollywood—After a late-month run at the Aragon ballroom in Ocean Park, the Merry Macs hit the highways eastward and following a Boston date go into the Palace theater, Columbus, Ohio, Sept. 15 for four days.

The vocal group then cuts back to the midwest, opening at the Nicollet hotel in their home town, Minneapolis, Sept. 19.

Added to Film Cast Pianist And Bass

Hollywood—Pianist Martha Davis and comedy-bassist Candy Candido have been added to the cast of Monogram's *The Old Gray Mayor*. Butch Stone, Gene Krupa and Freddie Stewart were mentioned in the last issue as having parts.

Kay Starr Freed

Hollywood—Charging non-support and stating that her musician-husband, Roy Davis, called her "stupid" and "drank frequently, contributing little to household expenses," vocalist Kay Starr was granted a divorce Aug. 23 and was given custody of their 7-months old daughter.

Jimmy Is Ready

Hollywood—Governor Jimmy Davis will be on hand Oct. 7 with his *Sunshine Serenaders* for the world premiere of *Louisiana*, a Monogram biographical film starring the governor. Premiere will be held in Shreveport.

New Disc Jockey

Hollywood—Formerly a child screen star, now a known radio announcer, Ben Alexander debuts Sept. 15 a disc jock show from the House of Murphy over KHL six days a week.

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Against Present Breach Of
Understanding In Jazz

Chicago, Ill.

To The Editors:

As an amateur enthusiast of modern jazz, I wish to come forth, to lend my support to those of you who are disturbed about the prevailing breach between the modernists and jazz purists who refuse to recognize any other style of jazz except their own. I am referring to the element in each group that could more or less be guilty of setting up a dynasty to promote a style that in their opinion would be the superior jazz. This itself would be the tight little circle that Mr. Lord referred to in his letter *Down Beat's* June 4th issue.

To advocate a definite style of jazz and to attempt to squelch all of the other styles would be musical sabotage. Jazz itself is the freedom of expression of the artist, his freedom to play in accordance with his particular mood. This theory alone is the basic foundation of good jazz.

Can't Patternize Jazz

Jazz, from the very day it crawled out of the darkness of the jungle and crept up the streets of New Orleans to the present day era of its expressions of the inner man, so considering the human element and that personalities differ, it would be impossible, if we wish to preserve modern jazz, to patternize it to satisfy the whims of the modernists, purists or any other schools of thought who flaunt all other styles except their own.

To determine good jazz from the so called bad is just a matter of personal opinion. In the sense of the word there is no such thing as

bad jazz as long as the musician playing it is a talented artist, is sincere in his efforts to play well and has the ingenuity to create.

To attempt to screen all of the various styles and snift them down to a definite pattern would be nothing but stereotyped hogwash that has lost all of its effect. We would be following the same line of least resistance that so many dance bands have done by reverting to the mickey mouse styles. Their music has developed into nothing but carbon copy emulations of commercialized, sentimental tripe that now is being referred to as music.

The musicians in these bands are nothing but defeatists who have forsaken the cause of modern jazz. They have lost all ambition to create the original and are lacking in any ingenuity whatsoever. They have made the unsuspecting jazzheads as George Hofer terms them so punch drunk with their sentimental mush that it is almost impossible for anything else to soak in.

Musical Suicide

If ever comes the day that all styles of jazz are condemned and discarded to make way for a more or less definite pattern determined as the good jazz by a tight little circle, then we also would have taken the line of least resistance. This would be musical suicide. The soul of jazz would be dead. It would be just as well to have mechanical robots playing the instruments.

It is fair enough to render constructive criticism to all styles of

RAGTIME
MARCHES ON

NEW NUMBERS

ADAMS—A son, David Eugene, to Mr. and Mrs. Kenneth Adams, August 3 in Wichita, Kans. Dad is bassist and guitarist with Verne Nydegger's band and KFBI.

DINOFE—A son, Jeffrey Steven (7 lbs. 9 oz.), to Mr. and Mrs. Dinny Dinofe, April 23 in New York. Dad has the band at the Ball club there.

ELKORT—A daughter to Mr. and Mrs. Eddie Elkort, August 23 in New York. Dad is in the cafe department of MCA. Mom is Lillian Cavell, singer. HANSHAW—A son, Frank Jr. (7 lbs. 8 oz.), to Mr. and Mrs. Frank Hanshaw, August 21 in Cincinnati. Dad is with GAC there.

TIED NOTES

ACKERMAN—NILSSON — George Ackerman and Eileen Nilsson, twin half of a singing team, August 23 in Hollywood.

AECHER—BROWER — George Louis Aecher and Mary Lee Brower, pianist-vocalist at KFBI, recently in Wichita, Kans.

CARUSO-ZLUTOWSKI—Michael Caruso, trumpet-vocalist with Lee Vincent and Beryl Zlutowski, August 2 in New York.

COATES-DeMARCO—Paul V. Coates, publicist, and Renee DeMarco, dancer, August 20 in Reno.

DOLL-LINDBERG—G. Lewis Doll, violinist with the Corpus Christi symphony and school music director, and Dorothy G. Lindberg, pianist, recently in Wichita, Kans.

HERRON-MEYER — Joel Herron, musical director of WHN, and Trudy Meyer, August 16 in New York.

JOHNSTON-GRAYSON — Johnnie Johnston, vocalist, and Kathryn Grayson, MGM singing actress, August 22 in Carmel, Calif.

KATHUE-ALLEN — Norman Kaahue, nitery performer, and Patty Allen, singer, recently in New York.

MARKOFF-NILSSON—Vasil Markoff and Elia Nilsson, twin half of singing team, August 23 in Hollywood.

MAYBURN-OLIVARI — Jerry Mayburn, bandleader, and Terry Olivari, publicist, August 16 in New York.

STABILE-ERWIN — Dick Stabile, bandleader, and Trudy Erwin, singer, August 25 at Lake Tahoe, Calif.

TILLOTSON-EHRICH—Robert Tillotson, trumpet formerly with Scat Davis and Johnny Bothwell, and Evelyn Ehrlich, former *Down Beat* staffer, August 28 in Chicago.

FINAL BAR

COLANTUANO—Romeo J. Colantuano, 55, opera singer, August 20 in Johnstown, Pa.

DENNI—Lucien Denni, 61, composer (Oceana Roll, Skylark Love), August 20 in Hermosa Beach, Calif.

FULLER—Earl B. Fuller, 63, one-time bandleader and musical director at Rector's in New York, August 19 in Morrow, O.

GERSTLE—Henry S. Gerstle, 56, composer and arranger, August 21 in Hot Springs, Va.

HUFF—Forrest Huff, 71, actor and opera singer, August 21 in New York.

ROCKELLI—Peter Rockelli, 46, singer, August 19 in Washington.

MACIAS—Joseph Shirley Macias, 48, pianist, August 13 in Washington.

VANDERPUTTE—Boniface P. Vanderputte, 81, viola player, August 20 in Glenford, N. Y.

LOST HARMONY

DAVIS—Roy Davis, musician, and Kay Starr, singer, August 23 in Hollywood.

DORSEY—Pat Dane Dorsey and bandleader Tommy Dorsey, August 26 in Reno.

modern jazz and also to new innovations. If they do not prove worthy they will eventually die a natural death without the physical efforts of purists, modernists and all other jazz theorists to kill them off.

Jazz has come a long way in its trek up Old Man River since the turn of the century. It has been all of the various schools of thought that have been instrumental in developing it to its present day status. If we hadn't had new ideas

What's Wrong
With The Beat?

A veritable flood of letters and postcards, natch, and even a few telegrams, has been pouring into the *Down Beat* offices during the last month. Some of them praise us for attempting to make strides in what we believe is the right direction. Many of them are outright squawks about the appearance of the sheet. Nearly all of them ask: "What's the matter with *Down Beat*?"

We have been too danged busy with our own particular problems, the nature of which must be quite apparent to even the casual reader, to reply individually to all of these inquiries. We will answer the question, however, here and now with two words: GROWING PAINS! We were glad to have had the inquiries. We are happy that our readers have enough interest in this newspaper to ask the question.

We tried to explain in an editorial in the July 30th issue just what the editors of *Down Beat* have in mind. We knew then that it would be rugged at the start, and said so. We knew that we would have to struggle through a period of growing pains and we asked our readers to bear with us until we had achieved our goal.

The facts simply were these. *Down Beat* was just as seriously affected by general economic conditions during the last year as many other publications and many businesses, big and small. The story was steadily rising costs, no increase in income and no possibility for growth or expansion under the existing plan of operation.

As we explained in the previous editorial, *Down Beat* was practically forced to switch to another method of printing to reduce costs and to speed up production. Supply of the paper stock formerly used by this newspaper was scarce and, in inverse proportion, increasingly expensive. The system of printing in effect put a low and absolute limit on the number of copies that could be turned out in the specified time.

These limitations not only halted progress, but because of the slow process of production, made it impossible to print news that was fresh and timely. *Down Beat* is a newspaper, and we want our readers to get the news about the music world while it still is news.

There was nowhere to go but out!

We don't like the present appearance of the sheet any better than you do. But we are striving constantly to improve it by taking up the technical production problems one by one and finding a solution for them. We believe that there has been a steady and consistent improvement in quality in each of the last three issues, this one included.

We don't like the paper which we are obliged to utilize in this strict exigency. But even the newsprint supply is still curtailed. The publisher is making every effort to obtain a new stock and this will represent another improvement as soon as it is physically possible.

Weekly publication still is our ultimate goal. Many readers misunderstood and believed that we were adopting the new schedule immediately. We stated on July 30 that it would require several months to effect this important change and although we are working steadily toward that end, the original prediction stands.

Tersely, as part of the general bitter struggle for survival these days, *Down Beat* was obliged to retrogress drastically in order to progress definitely. We are suffering our essential growing pains with all of the stoicism we can muster. We regret that, to a certain extent, our readers must suffer these pangs, too. We would prefer to avoid any situation that makes such an apology necessary. But that's the way it is!

and new innovations jazz would have been at a standstill years ago.

Let's give modern jazz in all of its phases our full support. This is no time for the purists, modernists and other schools of thought to be at swords edge. Regardless if

we think in our own minds that some of it is corny or fanatical, we should all unite not only in order to cultivate it to the point that it will be appreciated and understood by the public, but to protect ourselves against all of the outside

(Modulate To Page 19)

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Jazz Names---Condon To Bix---Show Up In Print In Little Indiana Town

By GEORGE HOEFER

Many lovers of jazz possess a fiendish desire to make sport of the uninitiate or "square." Back in the days of the one-time exclusively jazz record shop—Session Records—in Chicago, Perry Como fans were literally escorted out of the store.

Jazz students working in record shops have difficulty restraining themselves when a jarhead walks up and asks, "What have you in fast music today?"

The Hot Box has recently received some clippings from a small county newspaper in Indiana showing how one jazz musician—collector or has been working out his wrath on squares as a summer hobby.

Wally "Dodds" Wender, young clarinetist on a Dixieland kick, has been foxing the linotype operator as well as the county folk every Thursday. He works on the paper and has inserted the several news items into weekly editions.

"Residents were thrilled Friday night by the music of the Original Dixieland Jazz Band, a group of musicians from New Orleans who

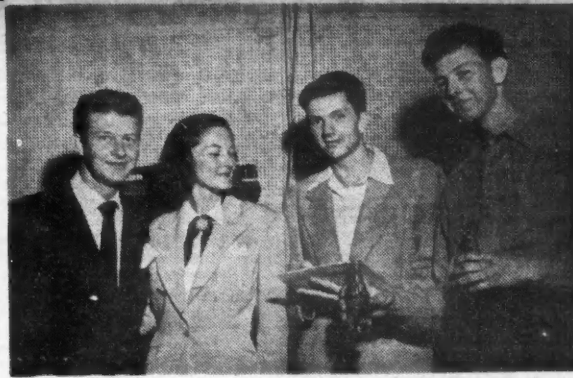
played to a capacity crowd at the dance hall south of town. The raggy flavor thrilled the dancers, especially on such requested numbers as Livery Stable Blues and Original Dixieland Onstep."

The following appeared in a story about a man attacking his father with a knife: "he is 33 years old and has not been considered normal for many years following a childhood experience of hearing Buddy Bolden play a chorus on a trumpet at Lake Pontchartrain, Louisiana."

Sports Dept.

In the local sports section: "a red-hot baseball game will be played at the local diamond this afternoon when Eddie Condon's Hot Shots engage Art Hodes' Boys in a cutting contest. Personnel of

Four Longs Smooth The Road



New York—Like the corner grocery store, the band business can easily become a family enterprise. Johnny Long's wife, Pat, acts as secretary-treasurer of the outfit and writes special lyrics. Brother Harry Gordon Long is road manager and Johnny's youngest brother, Bobby, is the current band boy.

Condon's group will be Muggsy Spanier, George Brunis, Pee Wee Russell, Joe Sullivan, George Wettling, Bob Casey and Condon. Their opponents, Hodes' group, will have Brad Gowans, Sidney DeParis, Rod Cless, Earl Murphy, Jack Goss, Danny Alvin and other stars. May the best team emerge triumphant."

A write up of a fire included, "A defective chimney was alleged to be the cause, however, a pile

of burned wax, similar to that used in the manufacture of phonograph or victrola records, was found nearby, and it may be that foul play was the cause, especially when passersby reported hearing music of some sort emanating from the scene of the fire shortly before. The records were either Dial or Gennett make."

The program for the band concert this week is: Copenhagen, two-step; Just A Closer Walk With

Rudi Blesh Show On Frisco Air

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CHORDS AND DISCORDS

Cries "Musical Sabotage" Against Present Breach Of Understanding In Jazz

Chicago, Ill.

To The Editors:

As an amateur enthusiast of modern jazz, I wish to come forth, to lend my support to those of you who are disturbed about the prevailing breach between the modernists and jazz purists who refuse to recognize any other style of jazz except their own. I am referring to the element in each group that could more or less be guilty of setting up a dynasty to promote a style that in their opinion would be the superior jazz. This itself would be the tight little circle that Mr. Lord referred to in his letter *Down Beat's* June 4th issue.

To advocate a definite style of jazz and to attempt to squelch all of the other styles would be musical sabotage. Jazz itself is the freedom of expression of the artist, his freedom to play in accordance with his particular mood. This theory alone is the basic foundation of good jazz.

Can't Patternize Jazz

Jazz, from the very day it crawled out of the darkness of the jungle and crept up the streets of New Orleans to the present day era of swing, has been an expression of the inner man, so considering the human element and that personalities differ, it would be impossible, if we wish to preserve modern jazz, to patternize it to satisfy the whims of the modernists, purists or any other schools of thought who flaunt all other styles except their own.

To determine good jazz from the so called bad is just a matter of personal opinion. In the sense of the word there is no such thing as

bad jazz as long as the musician playing it is a talented artist, is sincere in his efforts to play well and has the ingenuity to create.

To attempt to screen all of the various styles and snift them down to a definite pattern would be nothing but stereotyped hogwash that has lost all of its effect. We would be following the same line of least resistance that so many dance bands have done by reverting to the mickie mouse styles. Their music has developed into nothing but carbon copy emulations of commercialized, sentimental tripe that now is being referred to as music.

The musicians in these bands are nothing but defeatists who have forsaken the cause of modern jazz. They have lost all ambition to create the original and are lacking in any ingenuity whatsoever. They have made the unsuspecting jarheads as George Hoefler terms them so punch drunk with their sentimental mush that it is almost impossible for anything else to soak in.

Musical Suicide

If ever comes the day that all styles of jazz are condemned and discarded to make way for a more or less definite pattern determined as the good jazz by a tight little circle, then we also would have taken the line of least resistance. This would be musical suicide. The soul of jazz would be dead. It would be just as well to have mechanical robots playing the instruments.

It is fair enough to render constructive criticism to all styles of

RAGTIME MARCHES ON

NEW NUMBERS

ADAMS—A son, David Eugene, to Mr. and Mrs. Kenneth Adams, August 3 in Wichita, Kans. Dad is bassist and guitarist with Verne Nydegger's band and KFB.

DINOFER—A son, Jeffrey Steven (7 lbs. 9 oz.), to Mr. and Mrs. Dinny Dinofier, April 23 in New York. Dad has the band at the Ball club there.

ELKORY—A daughter, to Mr. and Mrs. Eddie Elkory, August 23 in New York. Dad is in the cafe department of MCA. Mom is Lillian Cavell, singer.

HANSHAW—A son, Frank Jr. (7 lbs. 9 oz.), to Mr. and Mrs. Frank Hanshaw, August 21 in Cincinnati. Dad is with GAC there.

TIED NOTES

ACKERMAN—NILSSON—George Ackerman and Eileen Nilsson, twin half of a singing team, August 23 in Hollywood.

ARCHER—BROWER—George Louis Archer and Mary Lee Brower, pianist-vocalist at KFB, recently in Wichita, Kans.

CARUSO-ZLUTOWSKI—Michael Caruso, trumpet-vocalist with Lee Vincent, and Beryl Zlutowski, August 2 in New York.

COATES-DEMARCO—Paul V. Coates, publicist, and Renee DeMarco, dancer, August 20 in Reno.

DOLL-LINDBERG—G. Lewis Doll, violinist with the Corpus Christi symphony and school music director, and Dorothy G. Lindberg, pianist, recently in Wichita, Kans.

HERRON-MEYER—Joel Herron, musical director of WHN, and Trudy Meyer, August 16 in New York.

JOHNSTON-GRAYSON—Johnnie Johnston, vocalist, and Kathryn Grayson, MGM singing actress, August 22 in Carmel, Calif.

KAAHUE-ALLEN—Norman Kaahue, nitery performer, and Patty Allen, singer, recently in New York.

MARKOFF-NILSSON—Vasil Markoff and Elsa Nilsson, twin half of singing team, August 23 in Hollywood.

MAYBURN-OLIVARI—Jerry Mayburn, bandleader, and Terry Olivari, publicist, August 16 in New York.

STABLE-ERWIN—Dick Stabile, bandleader, and Trudy Erwin, singer, August 25 at Lake Tahoe, Calif.

TILLOTSON-EHRICH—Robert Tillotson, trumpet formerly with Scat Davis and Johnny Bothwell, and Evelyn Ehrlich, former *Down Beat* staffer, August 28 in Chicago.

FINAL BAR

COLANTUANO—Romero, C. Colantuano, 55, opera singer, August 20 in Johnston, R. I.

DENNI—Lucien Denni, 61, composer (Oceana Roll, Skylark Love), August 20 in Hermosa Beach, Calif.

FULLER—Earl B. Fuller, 62, one-time bandleader and musical director at Rector's in New York, August 19 in Morrow, O.

GERSTLE—Henry S. Gerstle, 56, composer and arranger, August 21 in Hot Springs, Va.

HUFF—Forrest Huff, 71, actor and opera singer, August 21 in New York.

ROCKELLI—Peter Rockelli, 46, singer, August 19 in Washington.

MACIAS—Joseph Shirley Macias, 48, pianist, August 13 in Washington.

VANDERPUTTE—Boniface P. Vanderputte, 81, viola player, August 20 in Glenford, N. Y.

LOST HARMONY

DAVIS—Roy Davis, musician, and Kay Starr, singer, August 23 in Hollywood.

DORSEY—Pat Dane Dorsey and bandleader Tommy Dorsey, August 26 in Reno.

modern jazz and also to new innovations. If they do not prove worthy they will eventually die a natural death without the physical efforts of purists, modernists and all other jazz theorists to kill them off.

Jazz has come a long way in its trek up Old Man River since the turn of the century. It has been all of the various schools of thought that have been instrumental in developing it to its present day status. If we hadn't had new ideas

What's Wrong With The Beat?

A veritable flood of letters and postcards, natch, and even a few telegrams, has been pouring into the *Down Beat* offices during the last month. Some of them praise us for attempting to make strides in what we believe is the right direction. Many of them are outright squawks about the appearance of the sheet. Nearly all of them ask: "What's the matter with *Down Beat*?"

We have been too danged busy with our own particular problems, the nature of which must be quite apparent to even the casual reader, to reply individually to all of these inquiries. We will answer the question, however, here and now with two words: GROWING PAINS! We were glad to have had the inquiries. We are happy that our readers have enough interest in this newspaper to ask the question.

We tried to explain in an editorial in the July 30th issue just what the editors of *Down Beat* have in mind. We knew then that it would be rugged at the start, and said so. We knew that we would have to struggle through a period of growing pains and we asked our readers to bear with us until we had achieved our goal.

The facts simply were these. *Down Beat* was just as seriously affected by general economic conditions during the last year as many other publications and many businesses, big and small. The story was steadily rising costs, no increase in income and no possibility for growth or expansion under the existing plan of operation.

As we explained in the previous editorial, *Down Beat* was practically forced to switch to another method of printing to reduce costs and to speed up production. Supply of the paper stock formerly used by this newspaper was scarce and, in inverse proportion, increasingly expensive. The system of printing in effect put a low and absolute limit on the number of copies that could be turned out in the specified time.

These limitations not only halted progress, but because of the slow process of production, made it impossible to print news that was fresh and timely. *Down Beat* is a newspaper, and we want our readers to get the news about the music world while it still is news.

There was nowhere to go but out!

We don't like the present appearance of the sheet any better than you do. But we are striving constantly to improve it by taking up the technical production problems one by one and finding a solution for them. We believe that there has been a steady and consistent improvement in quality in each of the last three issues, this one included.

We don't like the paper which we are obliged to utilize in this strict exigency. But even the newsprint supply is still curtailed. The publisher is making every effort to obtain a new stock and this will represent another improvement as soon as it is physically possible.

Weekly publication still is our ultimate goal. Many readers misunderstood and believed that we were adopting the new schedule immediately. We stated on July 30 that it would require several months to effect this important change and although we are working steadily toward that end, the original prediction stands.

Tersely, as part of the general bitter struggle for survival these days, *Down Beat* was obliged to retrogress drastically in order to progress definitely. We are suffering our essential growing pains with all of the stoicism we can muster. We regret that, to a certain extent, our readers must suffer these pangs, too. We would prefer to avoid any situation that makes such an apology necessary. But that's the way it is!

and new innovations jazz would have been at a standstill years ago.

Let's give modern jazz in all of its phases our full support. This is no time for the purists, modernists and other schools of thought to be at swords edke. Regardless if

we think in our own minds that some of it is corny or fanatical, we should all unite not only in order to cultivate it to the point that it will be appreciated and understood by the public, but to protect ourselves against all of the outside

(Modulate To Page 19)

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Jazz Names---Condon To Bix---Show Up In Print In Little Indiana Town

By GEORGE HOEFER

Many lovers of jazz possess a fiendish desire to make sport of the uninitiate or "square." Back in the days of the one-time exclusively jazz record shop—Session Records—in Chicago, Perry Como fans were literally escorted out of the store.

Jazz students working in record shops have difficulty restraining themselves when a farhead walks up and asks, "What have you in fast music today?"

The Hot Box has recently received some clippings from a small county newspaper in Indiana showing how one jazz musician—collect or has been working out his wrath on squares as a summer hobby.

Wally "Dodds" Wender, young clarinetist on a Dixieland kick, has been foxing the linotype operator as well as the county folk every Thursday. He works on the paper and has inserted the several news items into weekly editions.

"Residents were thrilled Friday night by the music of the Original Dixieland Jazz Band, a group of musicians from New Orleans who

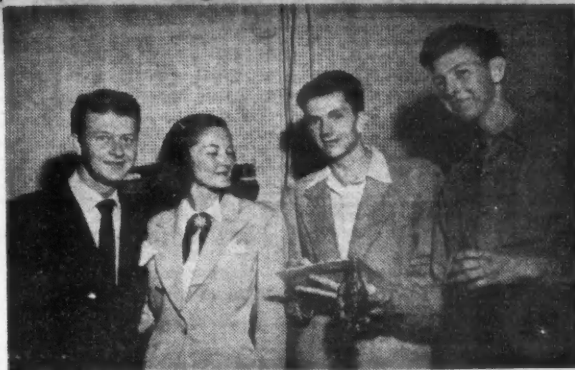
played to a capacity crowd at the dance hall south of town. The raggy flavor thrilled the dancers, especially on such requested numbers as Livery Stable Blues and Original Dixieland One-step."

The following appeared in a story about a man attacking his father with a knife: "he is 33 years old and has not been considered normal for many years following a childhood experience of hearing Buddy Bolden play a chorus on a trumpet at Lake Pontchartrain, Louisiana."

Sports Dept.

In the local sports section: "a red-hot baseball game will be played at the local diamond this afternoon when Eddie Condon's Hot Shots engage Art Hodes' Boys in a cutting contest. Personnel of

Four Longs Smooth The Road



New York—Like the corner grocery store, the band business can easily become a family enterprise. Johnny Long's wife, Pat, acts as secretary-treasurer of the outfit and writes special lyrics. Brother Harry Gordon Long is road manager and Johnny's youngest brother, Bobby, is the current band boy.

Condon's group will be Muggsy Spanier, George Brunis, Pee Wee Russell, Joe Sullivan, George Wettling, Bob Casey and Condon. Their opponents, Hodes' group, will have Brad Gowans, Sidney DeParis, Rod Cleas, Earl Murphy, Jack Goss, Danny Alvin and other stars. May the best team emerge triumphant."

A write up of a fire included, "A defective chimney was alleged to be the cause, however, a pile

of burned wax, similar to that used in the manufacture of phonograph or victrola records, was found nearby, and it may be that foul play was the cause, especially when passersby reported hearing music of some sort emanating from the scene of the fire shortly before. The records were either Dial or Gennett make."

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Hamp's Two Fingered Piano Style

By SHARON A. PEASE

Lionel Hampton is a versatile fellow—bandleader, vibraphonist, drummer, vocalist, pianist, composer and showman. His record of achievement in each of these categories would make an interesting story. However, this article is principally concerned with his work on the piano and its effect on other phases of his musical career.

Shortly after Hamp moved to Chicago from his native Louisville, he began playing bass drum with the Chicago Defender newspaper band. Lionel says, "The group was under the direction of Major N. Clark who believed that every musician should be schooled in self-governance and keyboard harmony. He held classes regularly and encouraged us to learn all we could about these subjects." To apply the knowledge thus acquired Lionel began playing piano—his chief early influence being Earl Hines.

With Louis In L.A.

In 1931, Hamp went to Los Angeles where he landed a job as drummer at Sebastian's Cotton Club. The band, comprised mostly of youngsters, was fronted for a time by Les Hite. Later it was taken over by Louis Armstrong. Regarding these days Lionel says, "Louis and I had a code, when he was in the groove and playing an exceptionally good chorus I was to sock the cowbell as a signal for him to take one more—sometimes I had him playing 20 or 30 straight choruses."

During this period Lionel continued to experiment with piano styling and studied music at the University of Southern California. There was a vibraphone around the Cotton Club which Armstrong wanted to use in the band and he asked Lionel if he could play it. Hamp hadn't tried the instrument



Pianists Lionel Hampton and Milt Buckner

before. However, utilizing his knowledge of piano and keyboard harmony, he made rapid progress and was soon attracting attention with his unusual "vibe" solos.

Own Band In 41

Lionel formed his own orchestra in 1935 for an engagement at the Paradise Club. In addition to leading the unit he was featured on vibes, drums, vocals, and occasionally on piano. While on this job he was discovered by Benny Goodman. From thereon the story of

his great work with the various Goodman units is well known. Lionel's present organization, which was a smash success from the beginning, was formed in 1941.

As previously mentioned, Hampton is a versatile performer and does an excellent job on conventional piano styling. However, because of the novelty interest and inquiries regarding his vibraphone "two-finger" piano adaptations, he has chosen a recorded selection to exemplify this technique (Second chorus *Denson Swing*, Victor 26233). Lionel uses three effects that are particularly characteristic of the vibes and other mallet instruments. First, a rhythmic reiteration in place of sustained tones (measures one, two, and five). Second, the use of harmonic appoggiaturas in the under voice to add variety to the reiteration (also measures one, two, and five). Third, the two-tone arpeggio formula (measures 13, 14, 18, 19, 25, 26, 27, and 28).

Simple Formula

Piano players can learn a great deal from the judicious study and practice of these three basic techniques. The common mistake in the use of reiterated rhythms is the tendency to become too complicated. Hampton used a simple formula in good taste. The harmonic appoggiatura is quite common as the upper (melody) note and can easily be worked into sequence patterns of seconds, thirds, and fourths, as the harmonic under note. The two-tone arpeggio is also common technique with a slightly different accent effect when played with both hands. Measures 21 through 24 are written in a conventional solo style.

Medium fast



Frankie Carle To Play Salt Lake

Hollywood—Frankie Carle, who recently completed film commitments here, ushers his band into Jerry Jones' Rainbow Ravee, Salt Lake City, Sept. 19, for a week.

Spot featured King Cole trio earlier this month.

Doris With Frankie

Hollywood—Former Les Brown vocalist Doris Day bowed in as singing partner for Frank Sinatra when the swooner began his Hit Parade program Sept. 6 over NBC.

Bechet Into Ryan's

New York—Sidney Bechet is going back into Ryan's on the Street here along with drummer Freddie Moore. It's the grand old man's first steady job since his illness this summer.

The entire chorus may be played with this bass-chord styling, while playing the solo part with right hand.

Ed's Note: Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

Lambert Left Out As Club Keeps Girls

New York—The Club Bayou, originally slated to switch from a girls policy to straight music September 14, nixed the switch after the spot changed owners. Left without a spot immediately is be-bop scater Dave Lambert, who was signed to head the new show.

Majestic Gets Martha Tilton

Hollywood—Martha Tilton, reported in the last issue of Down Beat to have broken her Capitol contract, two weeks ago signed with Majestic. The singer is skedded out to cut her first sides for the firm this week.

Babbitt And Ish Return To Kyser

Hollywood—When Kay Kyser's College Of Musical Knowledge returns to the NBC airwaves October 4 it will have switched from Wednesday to a Saturday night showcase. With the professor again will be Harry Babbitt and Ish Kabibble.



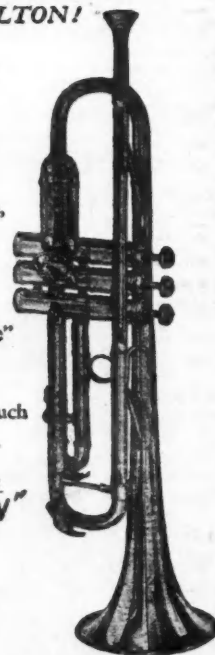
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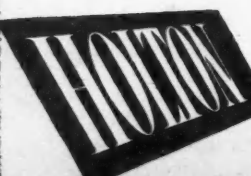
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Old Bessie Smith Short Pops Up

San Francisco—Local jamfana got an unexpected treat last month when the Rex theater, grind house on Oakland's Broadway, surprisingly turned up with the seldom seen Bessie Smith musical short *at Louis Blues*.

Word spread via the collector's grapevine and a curious audience of jazzfana infiltrated into the panks of the usual Rex wino patrons. One of the latter was found, hours later, mumbling something about Slim Gaillard as he crouched in a 12th street doorway.

Time Marches On And So Does Be-Bop

Savoy Leads the Parade with a Complete Coverage of Be-Bop Applied to the Most Instruments.

ALTO SAX:

Charlie Parker—
373—Now's The Time
373—Billie's Bounce
397—Ko Ko
341—Red Cross
615—Romance Without Finance
Sunny Sitt—
615—Ray's Idea
Good Kick

TENOR SAX:

Allen Eager—
611—Bobby Hatch
Rampage
905—O-Go-Go
906—Donald Jay
Meeskite
906—Symphony Sid's Idea
Don Byas—
397—How High The Moon
574—Byas A Drink
Dexter Gordon—
376—Blow, Mr. Dexter
Dexter's Deck
603—Dexter Digs In
Long Tall Dexter
612—Dexter's Cuttin' Out
Dexter's Minor Mad
Stan Getz—
906—And the Angels Sing
Eddie Davis—
904—Maternity
Hollerin' & Screamin'
907—Callin' Dr. Jazz
Stealin' Trash

TRUMPET:

Al Navarro—
905—Eb Bop
904—Maternity
Hollerin' & Screamin'
907—Callin' Dr. Jazz
Stealin' Trash
906—Fat Girl
Red Rodney—
906—A Bar A Second

TROMBONE:

Jay Jay Johnson—
615—Coppin The Bop
Jay Jay
Kai Winding—
596—Grab Your Ax, Max
Always
600—Loaded
Sweet Miss
905—O-Go-Go

BARITONE SAX:

Leo Parker—
905—Eb Bop
906—Fat Girl
Serge Chaloff—
906—Fat Girl

PIANO:

Rud Powell—
652—Donna Lee
Buxy
603—Dexter Digs In
Long Tall Dexter
615—Coppin The Bop
Jay Jay

DRUMS:

Max Roach—
397—How High The Moon
Ko Ko
652—Donna Lee
Buxy
603—Dexter Digs In
Long Tall Dexter
615—Coppin The Bop
Jay Jay

BASS:

Curley Russell—
397—How High The Moon
Ko Ko
652—Donna Lee
Buxy
603—Dexter Digs In
Long Tall Dexter
615—Coppin The Bop
Jay Jay

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Hot Jazz

Arnette Cobbs

Top Flight
Walkin' Around With Sid

Flight is a frantic opus with Cobbs and trumpet taking off, *Sid* is slower with unison riffing and a long chorus by the ex-Hampton tenorman. (Apollo 770)

Allan Eager

Meeskite
Donald Jay

First sides with vibist Terry Gibbs, these be-bop faces hold little of interest if you're not a disciple. Duke Jones, piano; Curley Russell, bass; Max Roach, drums; back a Lester Young-ish Eager and Gibbs in some aimless riffs and good solos. (Savoy 908)

Gene Ammons Sextet

Red Top
Idaho

Red Top is the semi riff be-bop number associated with the tenor man in Chicago, where the side is already a big hit in south side locations. Actually it isn't that

Symbol Key

Top
Tasty
Topid
Tedious

good. Ammons sounds ill at ease on his solo; the theme, while clever, is also repetitious. *Idaho* give the talented Ammons and trumpeter Gail Brockman a better chance to blow. (Mercury 8048).

Eddie Miller

Muskrat Rumble
You Ought To Be In Pictures

West coast Dixieland, circa 1947. These guys—Miller, Matty Matlock, Wingy Mannone, Stan Wrightsman, Ray Bauduc, Irvin Verret, Nappy LaMare and Budd Hatch—have always blown in the best two-beat tradition. *Ramble* is solo after solo; after a first

chorus of ensemble. Pictures is taken by Mannone and some nice trumpet playing. (Capitol A40039)

Bob Crosby

Big Noise From Winnetka
Honky Tonk Train

The novelty of *Winnetka*, and the Haggart-Bauduc routine on bass and drums, seems not likely to wear off, so comes this Decca re-issue. *Train* is the Bob Zurke boogie that still stands as an 8-to-the-bar classic. (Decca 25117)

Joe Bushkin Sextet

Oh, Lady Be Good
Fade Out

Bushkin has Bill Harris, tenor Jack Sims, trumpet Ernie Figueroa, bass Sid Weiss and drums Specs Powell. *Lady* moves nicely, with Harris taking a solo sounding more like Vic Dickerson than himself. *Fade Out* works over a trite unison figure. Four solos on each side. Kind of stuff that barely makes the 3 note classification. (Commodore 584)

Vido Musso

Vido's Bop
Vido In A Mist
Gone With Vido
The Unfinished Boogie
Checkerboard

First three are with Pete Rugolo, Eddie Saffranski, Shelly Manne, Boots Mussulli, Ray Wetzel and Kai Winding; last two with the 9-piece group Vido fronted at the Hotel Sherman early this summer as the "Kenton All Stars." Three backing sides are listed under "Vocal." *Mist*, at a slow tempo, is almost all Vido's Hawkins-like (here) tenor; *Gone* is a riff jumper, includes Winding Wetzel, and Rugolo with Vido. *Bop* is pretty bop, has solos by each horn. Rhythm carries on all, with Saffranski's bass always evident. *Boogie* features Mel Henke's piano and is the best commercial attempt of the eight sides of these two sessions. *Checkerboard* and up-riffer, with *Boogie*, carries the Universal studios famous echo sound, which almost gets out of hand here. There's a battle of trumpets, tenor, piano. (Trilon 166B, 167, 183, 184A)

Eddie Heywood

Peg O' My Heart
Yesterdays

Familiarly patterned Heywood rolling left hand against a crisp right hand working over the *Yesterdays* melody. Rhythm accompanies. *Peg* has the Heywood band included. (Decca 23960)

Swing

Gene Krupa

Gene's Boogie
Disc Jockey Jump

Charlie Kennedy's alto sax steals honors on *Jump*, with both tunes a little on the harmless side. *Boogie* is sung by Carolyn Grey. (Columbia 37589)

Earle Spencer

Soft and Warm
Amber Moon

This is a well rehearsed outfit for one so new. Alto sax (unknown) is featured throughout

Count Basie

I ain't Mad At You
Jungle King
I'm Drownin' In Your Deep Blue Eyes
South

Badly recorded, horribly commercial tripe for a band of Basie's standing, these four sides will do neither the Count nor RCA Victor any good. Catch opening on *Yes* to see what I mean. I don't think they were kidding. Bob Bailey sings the rather monotonous tune well. *South* is the worst Basie face I can remember hearing—certainly a long, long way from *Blue And Sentimental*, *Doggin' Around*, *Every Tub*, *Queer Street* and so many others. There's little of the old Basie beat, none of the power here—a nonentity. *Mad* and *Jungle* are novelties, though musically a little better. (Victor 20-2314, 2346)

Glen Gray

Memories Of You
If I Love Again

First features Sonny Dunham's famous trumpet chorus, reprinted, incidentally, in the last issue of *Down Beat*. *Love Again* spots Bobby Hackett's more delicate horn on a particularly beautiful, partly forgotten tune. Interesting to compare styles; also to note the competent, not undated, backing given the soloists by the band. A re-issue (Decca 25139)

Lionel Hampton

Adam Blew His Hat
Reminiscing Mood

One of the great bands—musically—of its time, the Hampton band never had much of a chance to get its jazz on wax. Now past its prime, the band has lately waxed some mediocre stuff; but occasionally, as here, cut a better indication of the intense driving rhythm section and exceptional soloists. Hamp solos briefly on *Adam*, lets a high-blowing, eter take up too many g. with meaningless stratosphere reaching. Milt Buckner's piano is lost in poor balance. Guitar opens *Mood*, then into a long alto sax solo and Hamp's vibes. Well done, with honors to the altoist. (Decca 24105)

Dance

Harry James

Love And The Weather
Forgiving You

Nothing here to show that this new James crew might be the best Harry has had. Marion Morgan takes first side vocal, Buddy De Vito the second—precisely done. (Columbia 37588)

Claude Thornhill

Early Autumn
Oh, You Beautiful Doll

Early Autumn is the most attractive thing Claude has done in a long while. The band, the leader's piano and vocalist Fran Warren's projection of the meaningful lyrics give a superb tune an excellent interpretation. Miss Warren is rapidly developing into a top band vocalist. And the arrangement. (Modulate To Page 14)

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(Jumped From Page 13)

ment can well be a lesson to young writers how not to overwrite yet obtain full melodic and rhythmic values. Doll gets some of the leader's pside-ish humor in his piano soloing. Gene Williams sings. Oh, yes, Autumn is probably much too good ever to be a hit. (Columbia 37593)

Freddy Martin

♪ ♪ The Lady From 29 Palms

♪ ♪ Cumana

Allie Wrubel's *Lady* is clever yet obvious enough to be a hit, so be prepared. The Martin Men run it down per usual. *Cumana* is another of Martin's endless piano opuses, this one featuring Barkley Allen 88ing in a Jan August like manner. (Victor 20-2347)

Tommy Dorsey

♪ ♪ Just An Old Love Of Mine

♪ ♪ The Old Piano Tuner

Familiar TD on two nice tunes, the first the Lee-Barbour number with Stuart Foster, Lucy Ann Polk and the Town Criers; the reverse Stuart and Tommy's muted trombone. (Victor 20-2371)

Eddy Howard

♪ ♪ Just Plain Love

♪ ♪ Say Something Nice About Me

♪ ♪ Kate

♪ ♪ On The Avenue

♪ ♪ Not Mine

♪ ♪ Happy In Love

Can't oblige that second title, particularly on the Columbia re-issues. They don't stand up well with age. The leader sings on all six sides, natch. *Kate* is the best. (Columbia 1160, 1161, Columbia)

Billy Butterfield

♪ ♪ Pic-A-Nic-In

♪ ♪ My Silent Love

Love includes elegant Butterfield trumpet and a Tommy Taylor vocal. Backing has Pat O'Connor and Taylor on a nondescript all-vocal novelty. (Capitol B457)

Wayne King

♪ ♪ Lullaby For Latins

(2 Parts)

Without any particular imagination or warmth in composition, band's lackadaisical interpretation of this King-Fabian Andre number drags through 24 inches. Probably a lullaby for listeners. (Victor 28-0417)

Tommy Tucker

♪ ♪ Count Me Out

♪ ♪ Country Style

Easily danceable, and passable novelty listening. These are at least alive, if intentionally corny. (Columbia 37563)

Johnny Long

♪ ♪ It's A Sin To Tell A Lie

♪ ♪ When I Grow To Old To Dream

Unison ensemble singing, original lyrics added to a couple of old standards—familiar Johnny Long pattern for commercial success. Bob Houston sings straight briefly on *Dream*. (Decca 23973)

Carmen Cavallaro

♪ ♪ Love Will Keep Us Young

♪ ♪ Brahms' Hungarian Dance No. 4

Love is taken from Brahms' *Waltz In A Flat*, with Bob Allen singing and the maestro keeping the classical aroma. *Dance* is well done, lights Cavallaro's capable piano. (Decca 24103)

Charlie Spivek

♪ ♪ Fine Thing

♪ ♪ Stop Throwin' Rocks At The Devil

♪ ♪ A Little Bit Longer

♪ ♪ What Are You Doing New Year's Eve?

Much too colorless and dull for a name band. Outfit needs a good overhauling, has for too long a time. *Fine Thing*, best side, has a Tommy Mercer vocal. *Devil* is lost, as are the last two, with vocals by Irene Day. Two notes only because they're well rehearsed. (Victor 20-2319, 2395)

Tex Beneke

♪ ♪ How I'll Miss You

♪ ♪ Without Music

♪ ♪ I Have But One Heart

♪ ♪ Too Late

The Benekes, Dorseys, Martins and Jameses turn out their dance platters with relentless precision and regularity—and with set musical formulas. Gets awfully tiresome. Thanks heaven for the Thornhills! Lots of vocals, the talents of 30-odd musicians barely tapped. (Victor 20-2341, 2424)

Key Kyser

♪ ♪ I'm A-Rollin'

♪ ♪ Things Have Changed

♪ ♪ It's Kind Of Lonesome Out Tonight

♪ ♪ Naughty Angeline

Lots of vocal work. Harry Babbitt sings all four in the excellent manner familiar to him, with the Campus Kids assisting on all but *Changed*. Key might do well to build Harry more as a romantic singer ala TD and Sinatra. (Columbia 37828, 37561)

Alvino Ray

♪ ♪ Near You

♪ ♪ Oh, Peter

Capitol gets on Bullet label's wagon, cashing in on the Frances Craig sleeper hit, *Near You*, with Ray's guitar, Jimmy Joyce's vocal featured. Backing doesn't click at all, blame the so-what lyrics more than the band. (Capitol B451)

Tony Pastor

♪ ♪ I'm Sorry I Didn't Say I'm Sorry

♪ ♪ The Lady From 29 Palms

♪ ♪ I Wonder, I Wonder, I Wonder

♪ ♪ Meet Me At No Special Place

Lady From 29 Palms is the type

Schaefer Solos



Los Angeles—Only 21, Hal Schaefer has already played with four name bands and is now recording as a soloist for Jewel records. Among the bands Hal's worked with are those of Ina Ray Hutton, Benny Carter, Harry James and Boyd Raeburn.

of novelty tune Tony does so well. *Sorry*, spots Rosemary Clooney's vocal, with the last two somewhat uninteresting. Pastor. Here is a personality and band much more can be made of—some of those Cosmo sides Tony made prove this easily. He has an entirely listenable delivery, just needs better selection of tunes. (Columbia 37562, 37353)

Vocal

Peggy Lee

♪ ♪ Just An Old Love Of Mine

♪ ♪ It Takes A Long, Long Train With A Red Caboose

Peggy's done it again—first with another Lee-Barbour tune with that familiar intimate Lee delivery, second in a completely different mood, a blues flavored melody on which Peggy chants in a not-so subtle manner. I'll take the *Long, Long Train*—written by Larry Markes and Dick Charles—both for delivery and effect. Nice trumpet work, usual nice Barbour. (Capitol B445)

King Cole Trio

♪ ♪ Naughty Angeline

♪ ♪ That's What

♪ ♪ I Miss You So

♪ ♪ I Think You Get What I Mean

That's What, as a direct answer (title at least) to Buddy Stewart and Davie Lambert's *What's This* (Krupa, Columbia), leaves Buddy and Davie still with the last word musically. But chalk up another good etching in your collection of modern scat riffing, or bop singing, or what have you, that Ella, Davie and Buddy are pioneering today. Nat riffs a good part of the catchy side alone and with Oscar Moore's guitar; piano and guitar handle the rest. Other sides follow familiar Cole pattern, melodies on *Angeline* and *Mis*

and the warm interpretation Nat gives them make them outstanding. (Capitol B437, B444)

Bing Crosby

♪ ♪ Kokomo, Indiana

♪ ♪ I Still Suits Me

♪ ♪ Too Marvelous For Words

♪ ♪ Wrap Your Troubles In Dreams

First side, with Skylarks and John Scott Trotter, bounces like a lead pipe with innumerable strings adding little. Bing's sureness of delivery merely saves. Second side spots Lee Wiley. For the type of tune Bing should do so well, it sound tired and unimaginative. Last two are re-issues, easily exhibit superior voice quality. Further ore, Bing sounds as if it meant something here. Decca should find themselves a new "voice." Just re-issue all the wonderful old Crosby's—and don't think they wouldn't sell. Bing today makes you forget now great he was 15 years ago. (Decca 24100, 25193)

♪ ♪ Emperor Waltz

♪ ♪ I Kiss Your Hand

♪ ♪ Madame

♪ ♪ You Do

♪ ♪ How Soon?

♪ ♪ Freedom Train

♪ ♪ Star Spangled Banner

♪ ♪ Love You Truly

♪ ♪ Wait Till The Sun Shines, Nellie

♪ ♪ On Behalf Of Visiting Fireman

♪ ♪ Just A-Wearying For You

♪ ♪ Lily Of Laguna

♪ ♪ Mister Meadowlark

Most of these are re-issues, Nel-

He and Lily with Mary Martin; with Johnny Mercer on *Fireman* and *Meadowlark*. A lot more life in these. *Waltz* and *Madame* and the two Carrie Jacobs Bond classics, *Truly* and *A-Wearying*, are Bing alone. *Freedom Train* and *Banner*, with the Andrews Sisters, are obvious flag-wavers. *Train* deserves to be a big thing. (Decca 24170, 24101, 23999, 23971, 25001, 25148)

Patti Page

♪ ♪ Every So Often

♪ ♪ What Every Woman Knows

♪ ♪ I've Got Some Forget-ting To Do

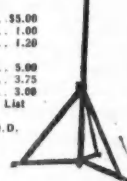
♪ ♪ Can't Help Lovin' That Man

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(Modulate To Page 15)

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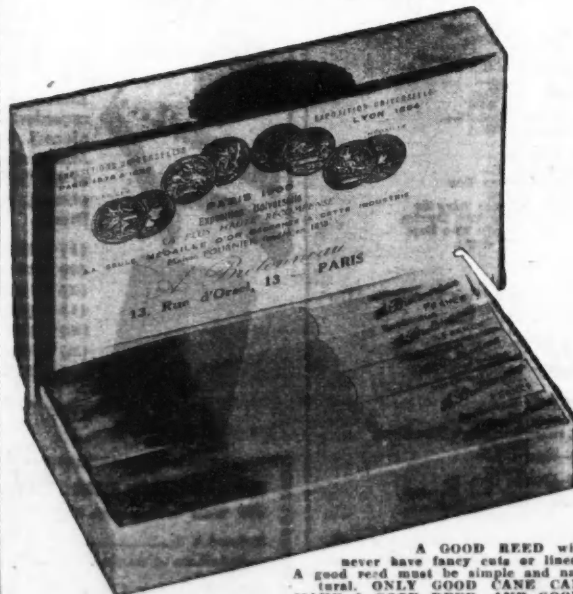
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(Jumped From Page 14)

her first sides, she exhibits a full, well-toned quality, a good conception of style and a warmth in her delivery that few young singers have. More so, hers is a completely natural voice. Still—having heard her to much better advantage in person—I can best say don't judge completely on these. Eddie's Getz' band, his original quintet plus three horns added (Porky Panico's trumpet included), handle accompaniment capably in a bit too-familiar manner. (Mercury 4561, 50)

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Hal Derwin

On The Avenue
How Lucky You Are

Derwin the bandleader, this time—though with plenty of vocal work. It's harmless, in fact commercially listenable. Type of semi-mickey tunes and band that might click. Co-Eds assist. *Lucky* is a quiet waltz, *Avenue* a sprightly English importation. (Capitol B446)

Joe Alexander

Everything You Said
Came True
Cling To Me, Baby

From tenor sax intro, through Joe's vocal back by muted trumpet and vocal group, the fine oldie *Everything* builds a delightfully warm mood. Joe sounds a little heavy-handed on *Baby*. (Capitol A40023)

Jo Stafford

Feudin' And Fightin'
Love And The Weather

When Capitol goes hill-billy, they go whole hog. Jo gives her all on the Dorothy Shay opus, her usual smooth interpretation on a pretty Irving Berlin ballad. (Capitol B443)

Mel Torme

One For My Baby
A Little Kiss Each Morning

A couple of exceptionally good tunes, done not quite to perfection. The feeling is there, but not quite enough velvet to the "Fog." *Kiss* is carefully sung, catches the best mood, thanks to a subdued arrangement by Ray Linn. Mel is too forced on *Baby* in spots, particularly on his high notes. (Musicraft 15107)

Doris Day

I'm Still Sitting
Under The Apple Tree
When Tonight Is Just
A Memory
Chocolate Sundae On
A Saturday Night
Just An Old Love Of
Mine

Hollywood buildup for the former Les Brown canary has nothing to do with this record review—but as the gal will undoubtedly some day be a movie name it's nice to have her records around, particularly when they are as attractive as these sides. Frank Comstock, the Les Brown arranger, has bated the date effectively. Doris' singing is in a both rhythmic and intimate mood and well done. Columbia might conceivably do as well with Miss Day as Capitol, has with La Lee. Band backing and Doris' delivery to Lee's are obvious comparisons. Columbia 37568, 37821)

Sarah Vaughan

Body And Soul
Everything I Have Is
Yours
Im' Through With
Love
Lover Man
I've Got A Crush On
You
Penthouse Serenade
Don't Blame Me
Tenderly

The Vaughan comes up like thunder, to steal jockey Linn Bur-

ton's well chosen words. This is good to great singing—seldom overdone, lacking only better backing at times. Sarah's quality, often over-shadowed by her phrasing, is obvious at every note. It's a tonal quality that far outranks almost every other vocalist. These sides show more of Sarah's style than previous Musicrafts have allowed, and they still could give more freedom. Don't overlook those intense, full low tones, or the delicacy of her high notes. Catch her first word on *Everything*. *Lover Man* is the Guild re-issue with Dizzy and still superb in every respect. *Body And Soul* somehow misses. (Musicraft 494, 499, 505, 504)

Vido Musso

On The Mercury
Trees
The Day I Left
Alsace-Lorraine

Mercury has the Raye Sisters; Trees, Ray Wetzel; and Alsace-Lorraine, the Honey Dreamers. Last group, two guys and three gals, are about as good as any vocal group today. They obtain a smooth blend of voices and do some listenable things. Group only needs a standout solo voice. Good muted Childers horn behind Wetzel's vocal; two trumpets sounding like four on the last, which has pretty Mussosopot. Trilon 166A, 183B, 184B)

Four Vagabonds

Choo Choo
Lazy Country Side
Heart Of My Heart
That Old Gang Of
Mine

Smooth harmony, good solo passages and good selection of tunes. *Gang Of Mine* at slow and bounce tempos might prove a sleeper. (Apollo 1075, 1077)

Mills Brothers

Oh! My Achin' Heart
What You Don't Know
Won't Hurt You

Hurt is just what the doctor ordered, and the Brothers interpretation won't hurt their chances. *Heart* is of the same mold. They've been doing it for years and probably have a few more left. (Decca 23979)

Billie Holiday

I'll Look Around
Baby, I Don't Cry
Over You

Billy Kyle's small group gives Billie a different type of backing than she's been accustomed to on recent Decca. Billie sings her usual manner, they're what you would expect. Kyle's piano makes *Cry* reminiscent of the old Holiday-Wilson sides. (Decca 23957)

Helen Forrest

You Do
Baby, Come Home

La Forrest sounds slightly rejuvenated since her switch from Decca to MGM. Harold Mooney's backgrounds are rich and rhythmic enough to make these okay commercially and musically. (MGM 10050)

Perry Como

So Far
A Fellow Needs A Girl

From the much discussed new Oscar Hammerstein-Richard Rodgers show, *Allegro*, these are two attractive pops. And Perry is just the guy to plug 'em into

the million mark class. (Victrola 20-2402)

Frances Langford

Please Don't Play No.
6 Tonight
Pretty Soos

A. G.I. tune, Mercury was holding hopes high about No. 6, though there will have to be a lot of G.I.'s to remember it to make this go. Reverse is thoroughly uninspired, you'd hardly know Miss Langford can be an effective vocalist. (Mercury 5057)

The Charioteers

You're Breaking In A
New Heart
I Miss You So

Miss You So is a good tune and deserves the current plugging. Charioteers are a completely competent group, and here Mitch Ayres small band backs splendidly. Trumpet and clarinet add. (Columbia 37546)

Andy Russell

As Long As I'm
Dreaming
Je Vous Aime
On The Old Spanish
Trail
Ayy My Love
True
When The White
Roses Bloom

More of Andy's too-nasal singing, with Paul Weston providing backing. Good selection of tunes help. (Capitol 417, 432, B450)

Mary Ann McCall

On Time
Money Is Honey

First platter as a single comes off well. Ralph Burns, Woody Herman arranger now on the coast, directs the small band, did the subdued arrangements. The McCall vocal quality and delivery, while limited somewhat technically, is just different enough and so full of plain sex that Columbia might well have a new "name" vocalist. Lyrics on *Time* are something to hear, though *Honey* jumps more. (Columbia 37590)

Dinah Shore

You Do
Kokomo, Indiana
Do A Little Business
On The Side
It Takes A Long, Long
Train With A Red
Cabooses

Miss Shore delivers, as she has never failed to do. Interesting to compare *Cabooses* with Peggy Lee's face, it lacks intensity. (Columbia 37587, 37840)

Novelty

Hollywood Hucksters

Them There Eyes
Happy Blues

Hucksters are Stan Kenton and Benny Goodman, vocalists, on *Blues* and such luminaries as Red Norvo, Benny Carter, Goodman, Charlie Shavers, Jimmy Rowles, among others soloing on *Eyes*. *Eyes* has some good solos and harmless riffs, though from such names more could be expected: Vocal duet on *Blues* is clever, with Kenton shining particularly. Norvo plays xylophone in the background and steals the side. Is Cap ever going to do the Norvo xylophone album? (Capitol A40023)

Louis Jordan

I Sure Had A
Wonderful Time
Boogie Woogie Blue
Plate

Wonderful Time is about the guy who had said time, "leastwise they tell me I did." Lyrics are clever, some be-bop licks creep into the riffing. Tune is another by Claude Demetrius and Fleece Moore. Backing about-gal in a hash house isn't as clever though typical Louis. (Decca 24104)

Two-Ten Baker

Kokomo, Indiana
Chick-A-Biddy Boogie

Kokomo, again, with Two-Ten's broad humor. *Boogie*, by a guy named Sharon Pease, jumps like mad, and is clever besides. (Mercury 5056)

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CHORDS AND DISCORDS

Cries "Musical Sabotage" Against Present Breach Of Understanding In Jazz

Chicago, Ill.

To The Editors:

As an amateur enthusiast of modern jazz, I wish to come forth, to lend my support to those of you who are disturbed about the prevailing breach between the modernists and jazz purists who refuse to recognize any other style of jazz except their own. I am referring to the element in each group that could more or less be guilty of setting up a dynasty to promote a style that in their opinion would be the superior jazz. This

bad jazz as long as the musician playing it is a talented artist, is sincere in his efforts to play well and has the ingenuity to create.

To attempt to screen all of the various styles and snift them down to a definite pattern would be nothing but stereotyped hogwash that has lost all of its effect. We would be following the same line of least resistance that so many dance bands have done by reverting to the mickey mouse styles.

Modern jazz has developed into

RAGTIME MARCHES ON

NEW NUMBERS

ADAMS—A son, David Eugene, to Mr. and Mrs. Kenneth Adams, August 3 in Wichita, Kans. Dad is bassist and guitarist with Verne Nydegger's band and KFBI.

DINOFER—A son, Jeffrey Steven (7 lbs. 9 oz.), to Mr. and Mrs. Denny Dinofor, April 23 in New York. Dad has the band at the Ball club there.

ELKORT—A daughter to Mr. and Mrs. Eddie Elkort, August 28 in New York. Dad is in the cafe department of MCA. Mom is Lillian Cavell, singer.

HANSHAW—A son, Frank Jr. (7 lbs. 8 oz.), to Mr. and Mrs. Frank Hanshaw, August 21 in Cincinnati. Dad is with GAC there.

TIED NOTES

ACKERMAN—NILSSON — George Ackerman and Eileen Nilsson, twin half of a singing team, August 28 in Hollywood.

ACHEER BROWER — George Louis Archer and Mary Lee Brower, pianist-vocalist at KFBI, recently in Wichita, Kans.

CARUSO-ZLUTOWSKI — Michael Caruso, trumpet-vocalist with Lee Vincent, and Beryl Zlutowski, August 2 in New York.

COATES-DEMARCO — Paul V. Coates, publicist, and Renee DeMarco, dancer, August 20 in Reno.

DOLL-LINDBERG — G. Lewis Doll, violinist with the Corpus Christi symphony and school music director, and Dorothy G. Lindberg, pianist, recently in Wichita, Kans.

HERRON-MEYER — Joel Hermon, musical director of WHN, and Trudy Meyer, August 16 in New York.

JOHNSTON-GRAYSON — Johnnie Johnston, vocalist, and Kathryn Grayson, MGM singing actress, August 22 in Carmel, Calif.

KAAIHUE-ALLEN — Norman Kaahue, nitery performer, and Patty Allen, singer, recently in New York.

MARKOFF-NILSSON — Vasil Markoff and Elsa Nilsson, twin half of singing team, August 23 in Hollywood.

MAYBURN-OLIVARI — Jerry Mayburn, bandleader, and Terry Olivari, publicist, August 16 in New York.

STABILE-ERWIN — Dick Stabile, bandleader, and Trudy Erwin, singer, August 25 at Lake Tahoe, Calif.

TILLOTSON-EHRICH — Robert Tillotson, trumpet formerly with Scat Davis and Johnny Bothwell, and Evelyn Ehrlich, former Down Beat staffer, August 28 in Chicago.

FINAL BAR

COLANTUANO—Romeo J.C. Colantuano, 55, opera singer, August 20 in Johnston, R. I.

DENNI—Lucien Denai, 61, composer (Cocaine Oil, Skylark Love), August 20 in Hermosa Beach, Calif.

FULLER—Earl E. Fuller, 63, one-time bandleader and musical director at Rector's in New York, August 19 in Morrow, O.

GERSTLE—Henry S. Gerstle, 56, composer and arranger, August 21 in Springs, Va.

HUFF—Forrest Huff, 71, actor and singer, August 21 in New York.

KELLI—Peter Rockelli, 46, August 19 in Washington.

MACIAS—Joseph Shirley Macias, 48, August 13 in Washington.

DERPOTTE—Boniface P. VanDerPotte, 81, viola player, August 20 in N. Y.

LOST HARMONY

DAVIS—Roy Davis, musician, and arr. singer, August 23 in Hollywood.

DORSEY—Pat Dane Dorsey and bandleader Tommy Dorsey, August 26 in Reno.

modern jazz and also to new innovations. If they do not prove worthy they will eventually die a natural death without the physical efforts of purists, modernists and all other jazz theorists to kill them off.

Jazz has come a long way in its trek up Old Man River since the turn of the century. It has been all of the various schools of thought that have been instrumental in developing it to its present day status. If we hadn't had new ideas

What's Wrong With The Beat?

A veritable flood of letters and postcards, natch, and even a few telegrams, has been pouring into the Down Beat offices during the last month. Some of them praise us for attempting to make strides in what we believe is the right direction. Many of them are outright squawks about the appearance of the sheet. Nearly all of them ask: "What's the matter with Down Beat?"

We have been too danged busy with our own particular problems, the nature of which must be quite apparent to even the casual reader, to reply individually to all of these inquiries. We will answer the question, however, here and now with two words: GROWING PAINS! We were glad to have had the inquiries. We are happy that our readers have enough interest in this newspaper to ask the question.

We tried to explain in an editorial in the July 30th issue just what the editors of Down Beat have in mind. We knew then that it would be rugged at the start, and said so. We knew that we would have to struggle through a period of growing pains and we asked our readers to bear with us until we had achieved our goal.

The facts simply were these. Down Beat was just as seriously affected by general economic conditions during the last year as many other publications and many businesses, big and small. The story was steadily rising costs, no increase in income and no possibility for growth or expansion under the existing plan of operation.

As we explained in the previous editorial, Down Beat was practically forced to switch to another method of printing to reduce costs and to speed up production. Supply of the paper stock formerly used by this newspaper was scarce and, in inverse proportion, increasingly expensive. The system of printing in effect put a low and absolute limit on the number of copies that could be turned out in the specified time.

These limitations not only halted progress, but because of the slow process of production, made it impossible to print news that was fresh and timely. Down Beat is a newspaper, and we want our readers to get the news about the music world while it still is news.

There was nowhere to go but out!

We don't like the present appearance of the sheet any better than you do. But we are striving constantly to improve it by taking up the technical production problems one by one and finding a solution for them. We believe that there has been a steady and consistent improvement in quality in each of the last three issues, this one included.

We don't like the paper which we are obliged to utilize in this strict exigency. But even the newsprint supply is still curtailed. The publisher is making every effort to obtain a new stock and this will represent another improvement as soon as it is physically possible.

Weekly publication still is our ultimate goal. Many readers misunderstood and believed that we were adopting the new schedule immediately. We stated on July 30 that it would require several months to effect this important change and although we are working steadily toward that end, the original prediction stands.

Tersely, as part of the general bitter struggle for survival these days, Down Beat was obliged to retrogress drastically in order to progress definitely. We are suffering our essential growing pains with all of the stoicism we can muster. We regret that, to a certain extent, our readers must suffer these pangs, too. We would prefer to avoid any situation that makes such an apology necessary. But that's the way it is!

and new innovations jazz would have been at a standstill years ago.

Let's give modern jazz in all of its phases our full support. This is no time for the purists, modernists and other schools of thought to be at swords edg. Regardless if

we think in our own minds that some of it is corny or fanatical, we should all unite not only in order to cultivate it to the point that it will be appreciated and understood by the public, but to protect ourselves against all of the outside

(Modulate To Page 19)

by Eddie Ronan



THE HOT BOX

Jazz Names—Condon To Bix—Show Up In Print In Little Indiana Town

By GEORGE HOEFER

Many lovers of jazz possess a fiendish desire to make sport of the uninitiate or "square." Back in the days of the one-time exclusively jazz record shop—Session Records—in Chicago, Perry Como fans were literally escorted out of the store.

Jazz students working in record shops have difficulty restraining themselves when a jarhead walks up and asks, "What have you in that music today?"

The Hot Box has recently received some clippings from a small county newspaper in Indiana showing how one jazz musician-collector has been working out his wrath on squares as a summer hobby.

Wally "Dodds" Wender, young clarinetist on a Dixieland kick, has been foxing the linotype operator as well as the county folk every Thursday. He works on the paper and has inserted the several news items into weekly editions.

"Residents were thrilled Friday night by the music of the Original Dixieland Jazz Band, a group of musicians from New Orleans who

played to a capacity crowd at the dance hall south of town. The raggy flavor thrilled the dancers, especially on such requested numbers as Livery Stable Blues and Original Dixieland Onestep."

The following appeared in a story about a man attacking his father with a knife: "he is 33 years old and has not been considered normal for many years following a childhood experience of hearing Buddy Bolden play a chorus on a trumpet at Lake Pontchartrain, Louisiana."

Sports Dept.

In the local sports section: "a red-hot baseball game will be played at the local diamond this afternoon when Eddie Condon's Hot Shots engage Art Hodes' Boys in a cutting contest. Personnel of

Four Longs Smooth The Road



New York—Like the corner grocery store, the band business can easily become a family enterprise. Johnny Long's wife, Pat, acts as secretary-treasurer of the outfit and writes special lyrics. Brother Harry Gordon Long is road manager and Johnny's youngest brother, Bobby, is the current band boy.

Condon's group will be Muggay Spanier, George Brunis, Pee Wee Russell, Joe Sullivan, George Wettling, Bob Casey and Condon. Their opponents, Hodes' group, will have Brad Gowans, Sidney DeParis, Rod Cless, Earl Murphy, Jack Goss, Danny Alvin and other stars. May the best team emerge triumphant."

A write up of a fire included, "A defective chimney was alleged to be the cause, however, a pile

of burned wax, similar to that used in the manufacture of phonograph or victrola records, was found nearby, and it may be that foul play was the cause, especially when passersby reported hearing music of some sort emanating from the scene of the fire shortly before. The records were either Dial or Gennett make."

"The program for the band concert this week is: Copenhagen, two-step; Just A Closer Walk With

Rudi Blesh Show On Frisco Air

San Francisco—Saturday traffic on Skyline Blvd., the scenic highway along the top of the Oakland hills, will revert to normal now that KFRG, local Mutual-Don Lee outlet has decided to end its ban on Rudi Blesh's *This Is Jazz*, and record the program for rebroadcast.

Local aficionados have had to either own powerful radio sets or drive up on Skyline on Saturday mornings to pick up their *Five Kleine de Blesh-Musik* from Stockton or Sacramento via car radios. KFRG refused to air the show until Blesh's recent trip here to present the Lu Watters' band.

Program is now to be heard locally at 11 a.m., PST.

New York—Sonny Dunham goes into the Roseland ballroom Sept. 15, and will be there until October 26.

Thee, spiritual; Sister Kate, novelty; I Ain't Gonna Tell Nobody, solo number; The Pearls, piano solo; Ooo-Bop-Sha-Bam, Oriental specialty; and In Gloryland, march."

Klee Breaks Leg

Here's a little Chicago color incorporated into the news items: "Joe Klee broke a leg Wednesday when he stumbled into an open manhole on Washington street during the band concert last week. Joe had lost his glasses and was trying to locate George Hoefler and Paul E. Miller when the accident occurred."

"A young boy from Davenport, Iowa, Leon "Bix" Beiderbecke, appeared here this week with a confused story to tell authorities. It seems that Beiderbecke was on the trail of the Original Dixieland Jazz Band, which passed through here three or four weeks ago, to consult with the leader and the cornet player, Nick La Rocca. Beiderbecke had been studying cornet and was being tutored some by La Rocca when the latter took a job on the road with the band, and Beiderbecke was endeavoring to resume his studies on the horn. He left Wednesday afternoon on the 2:19 for Chicago and New York where the group will be playing at the Three Deuces and Nick's, respectively."

"A well known be-bop critic is in the local lockup following a fracas with Geo. Brunis here this week. It seems that Brunis was practicing exercises on his trombone one evening, as is his custom, when he was attacked by (censored), and hit him with a metronome. George called (censored) a variety of names, and cries attracted passersby. The two were taken to Judge Dan Gerould's court where Brunis was released and (censored) sentenced to ten days."

The Hot Box has received clippings allegedly from copies of the paper, though I have not seen the entire paper. The clippings included authentic news in addition to the jazz items. If this a hoax it still makes a good story.

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Hamp's Two Fingered Piano Style

By SHARON A. PEASE

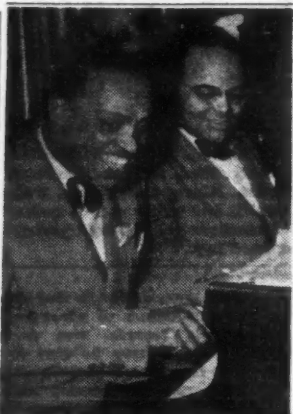
Lionel Hampton is a versatile fellow—bandleader, vibraharpist, drummer, vocalist, pianist, composer and showman. His record of achievement in each of these categories would make an interesting story. However, this article is principally concerned with his work on the piano and its effect on other phases of his musical career.

Shortly after Hamp moved to Chicago from his native Louisville, he began playing bass drum with the Chicago Defender newsboy band. Lionel says, "The group was under the direction of Major N. Clark who believed that every musician should be schooled in solfeggio and keyboard harmony. He held classes regularly and encouraged us to learn all we could about these subjects." To apply the knowledge thus acquired Lionel began playing piano—his chief early influence being Earl Hines.

With Louis In L.A.

In 1931, Hamp went to Los Angeles where he landed a job as drummer at Sebastian's Cotton Club. The band, comprised mostly of youngsters, was fronted for a time by Les Hite. Later it was taken over by Louis Armstrong. Regarding these days Lionel says, "Louis and I had a code, when he was in the groove and playing an exceptionally good chorus I was to sock the cowbell as a signal for him to take one more—sometimes I had him playing 20 or 30 straight choruses."

During this period Lionel continued to experiment with piano styling and studied music at the University of Southern California. There was a vibraphone around the Cotton Club which Armstrong wanted to use in the band and he asked Lionel if he could play it. Hamp hadn't tried the instrument



Pianists Lionel Hampton and Milt Buckner

before. However, utilizing his knowledge of piano and keyboard harmony, he made rapid progress and was soon attracting attention with his unusual "vibe" solos.

Own Band In 41

Lionel formed his own orchestra in 1935 for an engagement at the Paradise Club. In addition to leading the unit he was featured on vibes, drums, vocals, and occasionally on piano. While on this job he was discovered by Benny Goodman. From thereon the story of

his great work with the various Goodman units is well known. Lionel's present organization, which was a smash success from the beginning, was formed in 1941.

As previously mentioned, Hampton is a versatile performer and does an excellent job on conventional piano styling. However, because of the novelty interest and inquiries regarding his vibraharp "two-finger" piano adaptations, he has chosen a recorded selection to exemplify this technique (Second chorus *Denison Swing*, Victor 26233). Lionel uses three effects that are particularly characteristic of the vibes and other mallet instruments. First, a rhythmic reiteration in place of sustained tones (measures one, two, and five). Second, the use of harmonic appoggiaturas in the under voice to add variety to the reiteration (also measures one, two, and five). Third, the two-tone arpeggio formula (measures 13, 14, 18, 19, 25, 26, 27, and 28).

Simple Formula

Piano players can learn a great deal from the judicious study and practice of these three basic techniques. The common mistake in the use of reiterated rhythms is the tendency to become too complicated. Hampton used a simple formula in good taste. The harmonic appoggiatura is quite common as the upper (melody) note and can easily be worked into sequence patterns of seconds, thirds, and fourths, as the harmonic under note. The two-tone arpeggio is also common technique with a slightly different accent effect when played with both hands. Measures 21 through 24 are written in a conventional solo style.

Medium fast

Downbeat 54858

Frankie Carle To Play Salt Lake

Hollywood—Frankie Carle, who recently completed film commitments here, ushers his band into Jerry Jones' Rainbow Ravee, Salt Lake City, Sept. 19, for a week.

Spot featured King Cole trio earlier this month.

Doris With Frankie

Hollywood—Former Les Brown vocalist Doris Day bowed in as singing partner for Frank Sinatra when the swooner began his Hit Parade program Sept. 6 over NBC.

Bechet Into Ryan's

New York—Sidney Bechet is going back into Ryan's on the Street here along with drummer Freddie Moore. It's the grand old man's first steady job since his illness this summer.

The entire chorus may be played with this bass-chord styling, while playing the solo part with right hand.

Ed's Note: Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago-4, Ill.

Lambert Left Out As Club Keeps Girls

New York—The Club Bayou, originally slated to switch from a girls policy to straight music September 14, nixed the switch after the spot changed owners. Left without a spot immediately is be-bop scaterer Dave Lambert, who was signed to head the new show.

Majestic Gets Martha Tilton

Hollywood—Martha Tilton, reported in the last issue of Down Beat to have broken her Capitol contract, two weeks ago signed with Majestic. The singer is sked out to cut her first sides for the firm this week.

Babbitt And Ish Return To Kyser

Hollywood—When Kay Kyser's College Of Musical Knowledge returns to the NBC airwaves October 4 it will have switched from Wednesday to a Saturday night showcase. With the professor again will be Harry Babbitt and Ish Kabibble.



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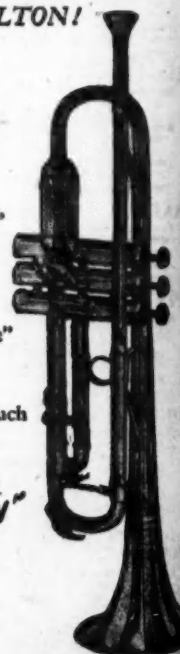
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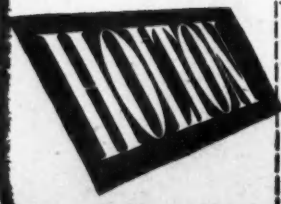
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Old Bessie Smith Short Pops Up

San Francisco—Local jazzfans got an unexpected treat last month when the Rex theater, grind house on Oakland's Broadway, surprisingly turned up with the seldom seen Bessie Smith musical short *St Louis Blues*.

Word spread via the collector's grapevine and a curious audience of jazzfans infiltrated into the panks of the usual Rex wing patrons. One of the latter was found, hours later, mumbbling something about Slim Gaillard as he crouched in a 12th street doorway.

Time Marches On And So Does Be-Bop

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380—Good Kick

TENOR SAX:

Allen Eager—
411—Bobby Hatch
412—Rampage
413—O-Go-Go
414—Donald Jay
415—Meekite
416—Symphony Sid's Idea
Don Byas—
537—How High The Moon
538—Byas a Drink
Dexter Gordon—
576—Blow, Mr. Dexter
577—Dexter's Deck
578—Dexter Digs In
579—Long Tall Dexter
580—Dexter's Cuttin Out
581—Dexter's Minor Mad
Stan Getz—
909—And the Angels Sing
Eddie Davis—
904—Maternity
905—Hollerin & Screamin
906—Callin Dr. Jazz
907—Stealin Trash

TRUMPET:

1—Navarro—
905—Fib Bop
906—Maternity
907—Hollerin & Screamin
908—Callin Dr. Jazz
909—Stealin Trash
910—Fat Girl
Red Rodney—
906—A Bar A Second

TROMBONE:

Jay Jay Johnson—
615—Coppin the Bop
Jay Jay
Kai Winding—
506—Grab Your Ax, Max
Always
606—Loaded
Sweet Miss
905—O-Go-Go

BARITONE SAX:

Lee Parker—
905—Fib Bop
906—Fat Girl
Serge Chaloff—
906—Fat Girl

PIANO:

Bud Powell—
653—Donna Lee
Buzzy
654—Dexter Digs In
Long Tall Dexter
655—Coppin The Bop
Jay Jay

DRUMS:

Max Roach—
597—How High The Moon
Ko Ko
653—Donna Lee
Buzzy
654—Dexter Digs In
Long Tall Dexter
655—Coppin The Bop
Jay Jay

BASS:

Curley Russell—
597—How High The Moon
Ko Ko
653—Donna Lee
Buzzy
654—Dexter Digs In
Long Tall Dexter
655—Coppin The Bop
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11 Walkin' Around With Sid

Flight is a frantic opus with Cobbs and trumpet taking off, *Sid* is slower with unison riffs and a long chorus by the ex-Hampton tenorman. (Apollo 770)

Allen Eager
11 Meekite
11 Donald Jay

First sides with vibist Terry Gibbs, these be-bop faces hold little of interest if you're not a disciple. Duke Jones, piano; Curley Russell, bass; Max Roach, drums; back a Lester Young-ish Eager and Gibbs in some aimless riffs and good solos. (Savoy 908)

Gene Ammons Sextet

11 Red Top
11 Idaho

Red Top is the semi riff be-bop number associated with the tenor man in Chicago, where the side is already a big hit in south side locations. Actually it isn't that

Symbol Key

11111 Tops
11111 Tasty
11111 Tepid
11111 Tedious

good. Ammons sounds ill at ease on his solo; the theme, while clever, is also repetitious. *Idaho* give the talented Ammons and trumpeter Gail Brockman a better chance to blow. (Mercury 8048)

Eddie Miller

11111 Muskrat Rambles
11111 You Ought To Be In Pictures

West coast Dixieland, circa 1947. These guys—Miller, Matty Matlock, Wingy Mannone, Stan Wrightsman, Ray Bauduc, Irvin Verret, Nappy LaMare and Budd Hatch—have always blown in the best two-beat tradition. *Rambles* is solo after solo, after a first

chorus of ensemble. Pictures is taken by Mannone and some nice trumpet playing. (Capitol A40039)

Bob Crosby
11111 Big Noise From Winnetka
11111 Honky Tonk Train

The novelty of *Winnetka*, and the Haggart-Bauduc routine on bass and drums, seems not likely to wear off, so comes this Decca re-issue. *Train* is the Bob Zurke boogie that still stands as an 8-to-the-bar classic. (Decca 25117)

Joe Bushkin Sextet

11111 Oh, Lady Be Good
11111 Fade Out

Bushkin has Bill Harris, tenor Jack Sims, trumpet Ernie Figueroa, bass Sid Weiss and drums Specs Powell. *Lady* moves nicely, with Harris taking a solo sounding more like Vic Dickerson than himself. *Fade Out* works over a trite unison figure. Four solos on each side. Kind of stuff that barely makes the 3 note classification. (Commodore 594)

Vido Musso

11111 Vido's Bop
11111 Vido In A Mist
11111 Gene With Vido
11111 The Unfinished Boogie
11111 Checkerboard

First three sides are with Pete Rugolo. Eddie Safranski, Shelly Manne, Boots Mussulli, Ray Wetzel and Kai Winding; last two with the 9-piece group Vido fronted at the Hotel Sherman early this summer as the "Kenton All Stars." Three backing sides are listed under "Vocal." *Mist*, at a slow tempo, is almost all Vido's Hawkins-like (here) tenor; *Gene* is a riff jumper, includes Winding Wetzel, and Rugolo with Vido. *Bop* is pretty bop, has solos by each horn. Rhythm carries on all, with Safranski's bass always evident. *Boogie* features Mel Henke's piano and is the best commercial attempt of the eight sides of these two sessions. *Checkerboard* and up-riffer, with *Boogie*, carries the Universal studios famous echo sound, which almost gets out of hand here. There's a battle of trumpets, tenor, piano. (Trilon 166B, 167, 183, 184A)

Eddie Heywood

11111 Peg O' My Heart
11111 Yesterdays

Familiarly patterned Heywood rolling left hand against a crisp right hand working over the *Yesterdays* melody. Rhythm accompanies. *Peg* has the Heywood band included. (Decca 23960)

Swing

Gene Krupa

11111 Gene's Boogie
11111 Disc Jockey Jump

Charlie Kennedy's alto sax steals honors on *Jump*, with both tunes a little on the harmless side. *Boogie* is sung by Carolyn Grey. (Columbia 37589)

Earle Spencer

11111 Soft and Warm
11111 Amber Moon

This is a well rehearsed outfit for one so new. Alto sax (unknown) is featured throughout

Soft, blowing not unlike the title. Backing has good Bob Hayward vocal and a good arrangement. (Black & White 843)

Count Basie

11111 I ain't Mad At You
11111 Jungle King
11111 I'm Drownin' In Your Deep Blue Eyes
11111 South

Badly recorded, horribly commercial tripe for a band of Basie's standing, these four sides will do neither the Count nor RCA Victor any good. Catch opening on *Eyes* to see what I mean. I don't think they were kidding. Bob Bailey sings the rather monotonous tune well. *South* is the worst Basie face I can remember hearing—certainly a long, long way from *Blue And Sentimental*, *Doggin' Around*, *Every Tub*, *Queer Street* and so many others. There's little of the old Basie beat, none of the power here—a nonentity. *Mad and Jungle* are novelties, though musically a little better. (Victor 20-2314, 2346)

Glen Gray

11111 Memories Of You
11111 If I Love Again

First features Sonny Dunham's famous trumpet chorus, reprinted, incidentally, in the last issue of *Down Beat*. *Love Again* spots Bobby Hackett's more delicate horn on a particularly beautiful, partly forgotten tune. Interesting to compare styles; also to note the competent, not undated, backing given the soloists by the band. A re-issue (Decca 25139)

Lionel Hampton

11111 Adam Blew His Hat
11111 Reminiscing Mood

One of the great bands—musically—of its time, the Hampton band never had much of a chance to get it's jazz on wax. Now past it's prime, the band has lately waxed some mediocre stuff; but occasionally, as here, cut a better indication of the intense driving rhythm section and exceptional soloists. Hamp solos briefly on *Adam*, lets a high-blowing trumpeter take up too many grooves with meaningless stratosphere reaching. Milt Buckner's piano is lost in poor balance. Guitar opens *Mood*, then into a long alto sax solo and Hamp's vibes. Well done, with honors to the altoist. (Decca 24105)

Dance

Harry James

11111 Love And The Weather
11111 Forgiving You

Nothing here to show that this new James crew might be the best Harry has had. Marion Morgan takes first side vocal, Buddy Di Vito the second—precisely done. (Columbia 37588)

Claude Thornhill

11111 Early Autumn
11111 Oh, You Beautiful Doll

Early Autumn is the most attractive thing Claude has done in a long while. The band, the leader's piano and vocalist Fran Warren's projection of the meaningful lyrics give a superb tune an excellent interpretation. Miss Warren is rapidly developing into a top band vocalist. And the arrangement. (Modulate To Page 14)

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(Jumped From Page 13)

ment can well be a lesson to young writers how not to overwrite yet obtain full melodic and rhythmic values. *Doll* gets some of the leader's pixie-ish humor in his piano soloing. Gene Williams sings. Oh, yes, *Autumn* is probably much too good ever to be a hit. (Columbia 37593)

Freddy Martin

- ♪ ♪ The Lady From 29 Palms
- ♪ ♪ Cumana

Allie Wrubel's *Lady* is clever yet obvious enough to be a hit, so be prepared. The Martin Men run it down per usual. *Cumana* is another of Martin's endless piano opuses, this one featuring Barkley Allen 88ing in a Jan August like manner. (Victor 20-2347)

Tommy Dorsey

- ♪ ♪ Just An Old Love Of Mine
- ♪ ♪ The Old Piano Tuner

Familiar TD on two nice tunes, the first the Lee-Barbour number with Stuart Foster, Lucy Ann Polk and the Town Criers; the reverse Stuart and Tommy's muted trombone. (Victor 20-2371)

Eddy Howard

- ♪ ♪ Just Plain Love
- ♪ ♪ Say Something Nice About Me
- ♪ ♪ Kate
- ♪ ♪ On The Avenue
- ♪ ♪ Not Mine
- ♪ ♪ Happy In Love

Can't oblige that second title, particularly on the Columbia re-issues. They don't stand up well with age. The leader sings on all six sides, natch. *Kate* is the best. (Majestic 1160, 1161, Columbia 37578)

Billy Butterfield

- ♪ ♪ Pic-A-Nic-In
- ♪ ♪ My Silent Love

Love includes elegant Butterfield trumpet and a Tommy Taylor vocal. Backing has Pat O'Connor and Taylor on a nondescript all-vocal novelty. (Capitol B457)

Wayne King

- ♪ ♪ Lullaby For Latins (2 Parts)

Without any particular imagination or warmth in composition, band's lackadaisical interpretation of this King-Fabian Andre number drags through 24 inches. Probably a lullaby for listeners. (Victor 28-0417)

Tommy Tucker

- ♪ ♪ Count Me Out
- ♪ ♪ Country Style

Easily danceable, and passable novelty listening. These are at least alive, if intentionally corny. (Columbia 37563)

Johanny Long

- ♪ ♪ It's A Sin To Tell A Lie
- ♪ ♪ When I Grow To Old To Dream

Unison ensemble singing, original lyrics added to a couple of old standards—familiar Johnny Long pattern for commercial success. Bob Houston sings straight briefly on *Dream*. (Decca 23973)

Carmen Cavallaro

- ♪ ♪ Love Will Keep Us Young
- ♪ ♪ Brahms' Hungarian Dance No. 4

Love is taken from Brahms' *Waltz In A Flat*, with Bob Allen singing and the maestro keeping the classical aroma. *Dance* is well done, lights Cavallaro's capable piano. (Decca 24103)

Charlie Spivak

- ♪ ♪ Fine Thing
- ♪ ♪ Stop Throwin' Rocks At The Devil
- ♪ ♪ A Little Bit Longer
- ♪ ♪ What Are You Doing New Year's Eve?

Much too colorless and dull for a name band. Outfit needs a good overhauling, has for too long a time. *Fine Thing*, best side, has a Tommy Mercer vocal. *Devil* is lost, as are the last two, with vocals by Irene Day. Two notes only because they're well rehearsed. (Victor 20-2319, 2395)

Tex Beneke

- ♪ ♪ How I'll Miss You
- ♪ ♪ Without Music
- ♪ ♪ I Have But One Heart
- ♪ ♪ Too Late

The Benekes, Dorseys, Martins and Jameses turn out their dance platters with relentless precision and regularity—and with set musical formulas. Gets awfully tiresome. Thanks heaven for the Thornhills! Lots of vocals, the talents of 30-odd musicians barely tapped. (Victor 20-2341, 2424)

Kay Kyser

- ♪ ♪ I'm A-Rollin'
- ♪ ♪ Things Have Changed
- ♪ ♪ It's Kind Of Lonesome Out Tonight
- ♪ ♪ Naughty Angelina

Lots of vocal work. Harry Babbitt sings all four in the excellent manner familiar to him, with the Campus Kids assisting on all but *Changed*. Kay might do well to build Harry more as a romantic singer ala TD and Sinatra. (Columbia 37828, 37561)

Alvino Ray

- ♪ ♪ Near You
- ♪ ♪ Oh, Peter

Capitol gets on Bullet label's wagon, cashing in on the Frances Craig sleeper hit, *Near You*, with Ray's guitar, Jimmy Joyce's vocal featured. Backing doesn't click at all, blame the so-what lyrics more than the band. (Capitol B451)

Tony Pastor

- ♪ ♪ I'm Sorry I Didn't Say I'm Sorry
- ♪ ♪ The Lady From 29 Palms
- ♪ ♪ I Wonder, I Wonder, I Wonder
- ♪ ♪ Meet Me At No Special Place

Lady From 29 Palms is the type

Schaefer Solos



Los Angeles—Only 21, Hal Schaefer has already played with four name bands and is now recording as a soloist for Jewel records. Among the bands Hal's worked with are those of Ina Ray Hutton, Benny Carter, Harry James and Boyd Raeburn.

of novelty tune Tony does so well. *Sorry*, spots Rosemary Clooney's vocal, with the last two somewhat uninteresting. Pastor. Here is a personality and band much more can be made of—some of those Cosmo sides Tony made prove this easily. He has an entirely listenable delivery, just needs better selection of tunes. (Columbia 37562, 37553)

Vocal

Peggy Lee

- ♪ ♪ Just An Old Love Of Mine
- ♪ ♪ It Takes A Long, Long Train With A Red Caboose

Peggy's done it again—first with another Lee-Barbour tune with that familiar intimate Lee delivery, second in a completely different mood, a blues flavored melody on which Peggy chants in a not-so subtle manner. I'll take the *Long, Long Train*—written by Larry Markes and Dick Charles—both for delivery and effect. Nice trumpet work, usual nice Barbour. (Capitol B445)

King Cole Trio

- ♪ ♪ Naughty Angelina
- ♪ ♪ That's What
- ♪ ♪ I Miss You So
- ♪ ♪ I Think You Get What I Mean

That's What, as a direct answer (title at least) to Buddy Stewart and Davie Lambert's *What's This* (Krupa, Columbia), leaves Buddy and Davie still with the last word musically. But chalk up another good etching in your collection of modern scat riffing, or hop singing, or what have you, that Ella, Davie and Buddy are pioneering today. Nat riffs a good part of the catchy side alone and with Oscar Moore's guitar; piano and guitar handle the rest. Other sides follow familiar Cole pattern, melodies on *Angelina* and *Miss*

and the warm interpretation Nat gives them make them outstanding. (Capitol B437, B444)

Bing Crosby

- ♪ ♪ Kokomo, Indiana
- ♪ ♪ I Still Suits Me
- ♪ ♪ Too Marvelous For Words
- ♪ ♪ Wrap Your Troubles In Dreams

First side, with Skylarks and John Scott Trotter, bounces like a lead pipe with innumerable strings adding little. Bing's sureness of delivery merely saves. Second side spots Lee Wiley. For the type of tune Bing should do so well, it sound tired and unimaginative. Last two are re-issues, easily exhibit superior voice quality. Furthermore, Bing sounds as if it meant something here. Decca should find themselves a new "voice." Just re-issue all the wonderful old Crosbys—and don't think they wouldn't sell. Bing today makes you forget how great he was 15 years ago. (Decca 24100, 25193)

- ♪ ♪ Emperor Waltz
- ♪ ♪ I Kiss Your Hand Madame
- ♪ ♪ You Do
- ♪ ♪ How Soon?
- ♪ ♪ Freedom Train
- ♪ ♪ Star Spangled Banner
- ♪ ♪ Love You Truly
- ♪ ♪ Wait Till The Sun Shines, Nellie
- ♪ ♪ On Behalf Of Visiting Fireman
- ♪ ♪ Just A-Wearying For You
- ♪ ♪ Lily Of Laguna
- ♪ ♪ Mister Meadowlark

Most of these are re-issues, Nel-

lie and Lily with Mary Martin; with Johnny Mercer on *Fireman* and *Meadowlark*. A lot more life in these. *Waltz* and *Madame* and the two Carrie Jacobs Bond classics, *Truly* and *A-Wearying*, are Bing alone. *Freedom Train* and *Banner*, with the Andrews Sisters, are obvious flag-wavers. *Train* deserves to be a big thing. (Decca 24170, 24101, 23969, 23971, 25091, 25148)

Patti Page

- ♪ ♪ Every So Often
- ♪ ♪ What Every Woman Knows
- ♪ ♪ I've Got Some Forget-ting To Do
- ♪ ♪ Can't Help Lovin' That Man

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(Modulate To Page 15)

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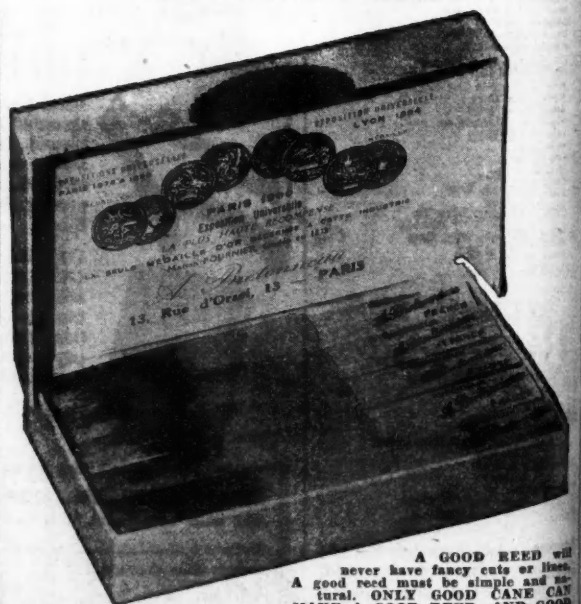
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Diggin' the Discs with DON

(Jumped From Page 14)

her first sides, she exhibits a full, well-toned quality, a good conception of style and a warmth in her delivery that few young singers have. Moreso, hers is a completely natural voice. Still—having heard her to much better advantage in person—I can best say don't judge completely on these. Eddie's Getz' band, his original quintet plus three horns added (Porky Panico's trumpet included), handle accompaniment capably if in a bit too-familiar manner. (Mercury 4561, 50)

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Hal Derwin
On The Avenue
How Lucky You Are
Derwin the bandleader, this
time—though with plenty of vocal
work. It's harmless, in fact com-
mercially listenable. Type of
semi-mickey tunes and band that
might click. Co-Eds assist. Lucky
is a quiet waltz, Avenue a sprightly
English importation. (Capitol
B446)

Joe Alexander
Everything You Said
Came True
Cling To Me, Baby
From tenor sax intro, through
Joe's vocal back by muted trumpet
and vocal group, the fine oldie
Everything builds a delightfully
warm mood. Joe sounds a little
heavy-handed on Baby. (Capitol
A40023)

Jo Stafford
Feudin' And Fightin'
Love And The Weather
When Capitol goes hill-billy,
they go whole hog. Jo gives her
all on the Dorothy Shay opus, her
usual smooth interpretation on a
pretty Irving Berlin ballad. (Cap-
itol B443)

Mel Torme
One For My Baby
A Little Kiss Each
Morning
A couple of exceptionally good
tunes, done not quite to perfection.
The feeling is there, but not quite
enough velvet to the "Fog." Kiss
is carefully sung, catches the best
mood, thanks to a subdued ar-
rangement by Ray Linn. Mel is
too forced on Baby in spots, par-

ticularly on his high notes. (Mus-
icraft 15107)

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ticularly on his high notes. (Mus-
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Doris Day
I'm Still Sitting
Under The Apple Tree
When Tonight Is Just
A Memory
Chocolate Sundae On
A Saturday Night
Just An Old Love Of
Mine
Hollywood buildup for the for-
mer Les Brown canary has noth-
ing to do with this record review—
but as the gal will undoubtedly
some day be a movie name it's
nice to have her records around,
particularly when they are as at-
tractive as these sides. Frank
Comstock, the Les Brown ar-
ranger, has bated the date ef-
fectively. Doris' singing is in a
both rhythmic and intimate mood
and well done. Columbia might
conceivably do as well with Miss
Day as Capitol, has with La Lee.
Band backing and Doris' delivery
to Lee's are obvious comparisons.
Columbia 37568, 37821)

Sarah Vaughan
Body And Soul
Everything I Have Is
Yours
Im' Through With
Love
Lover Man
I've Got A Crush On
You
Penthouse Serenade
Don't Blame Me
Tenderly
The Vaughan comes up like
thunder, to steal jockey Linn Bur-

ton's well chosen words. This is
good to great singing—seldom
overdone, lacking only better
backing at times. Sarah's quality,
often over-shadowed by her phras-
ing, is obvious at every note. It's
a tonal quality that far outranks
almost every other vocalist. These
sides show more of Sarah's style
than previous Musicrafts have al-
lowed, and they still could give
more freedom. Don't overlook
those intense, full low tones, or the
delicacy of her high notes. Catch
her first word on Everything. *Lov-
er Man* is the Guild re-issue with
Dizzy and still superb in every
respect. *Body And Soul* somehow
misses. (Musicraft 484, 499, 505,
504)

Vido Musso
On The Mercury
Trees
The Day I Left
Alsace-Lorraine
Mercury has the Raye Sisters;
Trees, Ray Wetzel; and Alsace-
Lorraine, the Honey Dreamers.
Last group, two guys and three
gals, are about as good as any
vocal group today. They obtain a
smooth blend of voices and do
some listenable things. Group only
needs a standout solo voice. Good
muted Childers horn behind Wet-
zel's vocal; two trumpets sounding
like four on the last, which has
pretty Musso'sop. Trilon 166A,
183B, 184B)

Four Vagabonds
Choo Choo
Lazy Country Side
Heart Of My Heart
That Old Gang Of
Mine
Smooth harmony, good solo
passages and good selection of
tunes. *Gang Of Mine* at slow and
bounce tempos might prove a
sleeper. (Apollo 1075, 1077)

Mills Brothers
Oh! My Achin' Heart
What You Don't Know
Won't Hurt You
Hurt is just what the doctor
ordered, and the Brothers' inter-
pretation won't hurt their chances.
Heart is of the same mold.
They've been doing it for years
and probably have a few more
left. (Decca 23979)

Billie Holiday
I'll Look Around
Baby, I Don't Cry
Over You
Billy Kyle's small group gives
Billie a different type of backing
than she's been accustomed to on
recent Decca. Billie sings her
usual manner, they're what you
would expect. Kyle's piano makes
Cry reminiscent of the old Hol-
iday-Wilson sides. (Decca 23957)

Helen Forrest
You Do
Baby, Come Home
La Forrest sounds slightly re-
juvenated since her switch from
Decca to MGM. Harold Mooney's
backgrounds are rich and rhyth-
mic enough to make these okay
commercially and musically.
(MGM 10050)

Perry Como
So Far
A Fellow Needs A Girl
From the much discussed new
Oscar Hammerstein-Richard
Rodgers show, *Allegro*, these are
two attractive pops. And Perry
is just the guy to plug 'em into

the million mark class. (Victor
20-2402)

Frances Langford
Please Don't Play No.
6 Tonight
Pretty Soon
A G.I. tune, Mercury was hold-
ing hopes high about No. 6,
though there will have to be a lot
of G.I.'s to remember it to make
this go. Reverse is thoroughly
uninspired, you'd hardly know
Miss Langford can be an effective
vocalist. (Mercury 5057)

The Charioteers
You're Breaking In A
New Heart
I Miss You So
Miss You So is a good tune and
deserves the current plugging.
Charioteers are a completely com-
petent group, and here Mitch
Ayres small band backs splendidly.
Trumpet and clarinet add.
(Columbia 37546)

Andy Russell
As Long As I'm
Dreaming
Je Vous Aime
On The Old Spanish
Trail
Ayy My Love
True
When The White
Roses Bloom
More of Andy's too-nasal sing-
ing, with Paul Weston providing
backing. Good selection of tunes
help. (Capitol 417, 432, B450)

Mary Ann McCall
On Time
Money Is Honey
First platter as a single comes
off well. Ralph Burns, Woody
Herman arranger now on the
coast, directs the small band, did
the subdued arrangements. The
McCall vocal-quality and delivery,
while limited somewhat techni-
cally, is just different enough and so
full of plain sex that Columbia
might well have a new "name" vo-
calist. Lyrics on Time are some-
thing to hear, though *Honey*
jumps more. (Columbia 37590)

Dinah Shore
You Do
Kokomo, Indiana
Do A Little Business
On The Side
It Takes A Long, Long
Train With A Red
Caboose
Miss Shore delivers, as she has
never failed to do. Interesting to
compare Caboose with Peggy
Lee's face, it lacks intensity. (Co-
lumbia 37587, 37840)

Novelty
Hollywood Hucksters
Them There Eyes
Happy Blues
Hucksters are Stan Kenton and
Benny Goodman, vocalists, on
Blues and such luminaries as Red
Norvo, Benny Carter, Goodman,
Charlie Shavers, Jimmy Rowles,
among others soloing on Eyes.
Eyes has some good solos and
harmless riffs, though from such
names more could be expected.
Vocal duet on Blues is clever, with
Kenton shining particularly. Norvo
plays xylophone in the back-
ground and steals the side. Is Cap
ever going to do the Norvo xylo-
phone album? (Capitol A40022)

Louis Jordan
I Sure Had A
Wonderful Time
Boogie Woogie Blue
Plate
Wonderful Time is about the
guy who had said time, "least-
wise they tell me I did." Lyrics
are clever, some be-bop licks
creep into the riffing. Tune is
another by Claude Demetrius and
Fleecie Moore. Backing about a
gal in a hash house isn't as clever,
though typical Louis. (Decca
24104)

Two-Ton Baker
Kokomo, Indiana
Chick-A-Biddy Boogie
Kokomo, again, with Two-Ton's
broad humor. Boogie, by a guy
named Sharon Pease, jumps like
mad, and is clever besides. (Mer-
cury 5055)

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Shanghai Cabarets Closed, Musicians Are In Panic

Shanghai, China—All cabarets, something for which this city has long been both famous and notorious, will be closed effective Sept. 1 and more than 1,400 musicians, chiefly Russians, Central Europeans, Filipinos along with a handful of Americans, will be thrown out of employment if the recent ruling of the Executive Yuan of the Chinese government is carried out. In addition, more than 18,000 taxi dancers and thousands of other cabaret employees will be jobless.

Shanghai is stunned over the ruling and vigorous protests are in the offing. But the Executive Yuan says that the sight of men and women hugging one another in public places is an outrage and must cease.

Bewildered Shanghaianders aver that this city without dancing will be as a fish without fins or Romeo without a Juliet or Brooklyn without the Bums.

There may be a silver lining for the band doesn't cover dancing in private places and it is probable that many cabarets will declare themselves private clubs, issue membership cards and attempt to carry on.

Despite the midnight curfew and other restrictions, this metropolis has more dancing establishments than any other city in the world, some of them boasting as many as 300 hostesses.

If the order stands undoubtedly there will be a clash between government officials and the young generation of Chinese.

—Hal P. Mills

Chicago—Harry Cool opens at the south side Martini tomorrow night (11th).

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Cleveland Cafe Hires 21-Piece

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Deadline for band listings for the Oct. 5 issue is Sept. 24. Send opening and closing dates and name and location of the job. Singles cannot be listed.

A
Kessel, Art (Rita Moon) Wichita, Out 9/14, h
Kaye, Don (St. Anthony) San Antonio, h
Kaye, Sam (Surf) Virginia Beach, Va., h
Kelly, Claude (Jimmie's) Miami, Fla., h
Kenton, Stan (Rendezvous) Balboa, Cal., 9/12-15, h
Kerns of Korn (Ritiera) Columbia, G., Out 9/21, h
Kerns, Jack (Elmer) Billings, Mont., Out 10/4, h
King, Henry (Aragon) Chicago, Out 9/28, h
Kirk, Andy (On Tour) ABC
Kisler, Stephen (Biltmore) NYC, In 9/14, h
Kraepig, Jack (Rose Room) Kansas, G., r

B
Lamb, Dorel (Flamingo) Jackson, Mich., h
Lang, Billy (Boca) Cleveland, h
Lange, Bill (19th Hole) Syracuse, O., h
Laddie, Dick (Raggy) Dallas, h
Lawrence, Elliot (Chick) Philadelphia, Out 9/14, h
Leland, Phil (On Tour) FB
Lewis, Ted (Bower) Detroit, Out 9/14, h
Lewin, Louis (Lewin's) Philadelphia, 9/22-10/12, h
Lombardo, Guy (Totem Pole) Auburn, Mass., 9/11-12, 9/25-27, h
Lombardo, Victor (Ankara) Pittsburgh, Out 9/14, h
Lopes, Vincent (Tart) NYC, h
Long, Johnny (Triscan) Chicago, Out 9/28, h

M
Maines, Don (Green Lantern) Anderson, Ind., h
Manns, Art (Rhoda) Newburgh, N. Y., h
Martin, Freddy (Riverside) Milwaukee, 9/11-17, t
Martin, Johnny (Del Mar) Santa Monica, Cal., 9/15-20, h
Mason, Virgil (Martini) Martinsville, Va., Out 10/1, h
Masters, Frankie (Casino Gardens) Ocean Park, Cal., Out 10/1, h
Maxfield, Lee (SS Potomac) Washington, Out 9/15
McIntyre, Hal (Post Lodge) Larchmont, N. Y., Out 9/14, h
McIntyre, Hal (Post Lodge) Larchmont, N. Y., Out 9/14, h
McKinley, Ray (Meadowbrook) Cedar Grove, N. J., Out 9/16, h
Michael, Johnny (The Barn) Kingston, N. Y., h
Miller, Carl (On Tour) FB
Mooney, Art (Capitol) NYC, 9/14, t
Morano, Buddy (Chase) St. Louis, Out 9/15, h
Morgan, Russ (Biltmore) L.A., h

N
Nagel, Freddy (Palmer House) Chicago, h
Nelson, Cole (Ries) Houston, h
Noble, Leighton (Frontier) Las Vegas, Out 9/11, h
Noland, Gene (Homestead) Hot Springs, Va., h
Noland, Gene (Homestead) Hot Springs, Va., h
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Noland, Gene (Homestead) Hot Springs, Va., h
Noland, Gene (Homestead) Hot Springs, Va., h
Noland, Gene (Homestead) Hot Springs, Va., h

O
Ochart, Kiki (Congress) Chicago, h
Olson, George (Plantation) Nashville, 9/15-31, h
Olson, Earl (On Tour) FB
Overend, Al (Silver Slipper) Memphis, h
Overend, Al (Silver Slipper) Memphis, h
Overend, Al (Silver Slipper) Memphis, h
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Overend, Al (Silver Slipper) Memphis, h

P
Pastor Tony (Click) Philadelphia, 9/15-28, h
Paxton, George (Arcadia) NYC, h
Paxton, George (Arcadia) NYC, h
Paxton, George (Arcadia) NYC, h
Paxton, George (Arcadia) NYC, h
Paxton, George (Arcadia) NYC, h
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R
Ragon, Don (Pia-Mor) Kansas City, h
Reid, Don (Pashby) Memphis, h
Reid, Don (Pashby) Memphis, h
Reid, Don (Pashby) Memphis, h
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Wald, Jerry (New Yorker) NYC, Out 9/17, h
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Allen, Red (El Paso) Detroit, Out 9/17, h
(Barry) Boston, 9/21-10/12, h
Alton, Orie (Murray's) NYC, h
Auld, George (Troubadour) NYC, h

J
Barduhn Trio, Art (Bower) Seattle, h
Bartolo (Rocland) NYC, Out 9/14, h
Black-Smith Trio (Warwick) NYC, h
Bliss, Nicky (Te Old Calli) Chicago, h
Bodie, Earl (945 Club) NYC, h
Bruce Quartet, Buddy (88 North American) Chicago, Out 9/15, h
Bryan Quartet, Mike (Troubadour) NYC, h
Buckwalter Trio, Junior (Marty's) Dayton, O., h

K
Cabin Boys Trio (Rocket) Ashland, Wis., h
Cane (Latin Cade) Philadelphia, h
Cannon, Ted (Ball Garden) L.A., h
Carroll Trio, Barbara (Downbeat) NYC, h
Cassidy Trio, Sam (Cade's) Chicago, h
Cassidy, Peter (Capitol) Chicago, h
Cavanaugh, Pat (Ambassador) Santa Monica, Cal., Out 9/15, h
Chittison, Herman (Piccadilly) NYC, h
Cobb, Arnette (Rendezvous) Washington, Out 9/18, h
Cole Trio, Nat (On Tour) GAC
Columbo, Chico (Harvard-Madrid) NYC, h
Cordano, Eddie (London's) NYC, h
Curbelo, Joe (Rocland) NYC, 9/15, h

L
D'Almeida, Freddie (Fox & Hounds) Boston, h
Dameron, Ted (Famous Door) NYC, h
Dardanne Trio (Hickory House) NYC, h
Davis, George (Detroit) Chicago, h
Davis, Johnny "Beet" (Kentucky Club) Chicago, h
Days, Ivy (Broadway) Colorado Springs, h
Dean, Tommy (Melody) Springfield, O., Out 10/7, h
DeLoach, Bill (Troubadour) NYC, h
DeLoach, Bill (Packville) Brooklyn, N.Y., h
Deep River Boys (Norman) Toronto, Out 9/18, h
Dennis Trio, Jimmy (Doc's) Baltimore, h
Dunn, Michael (Copacabana) NYC, h

M
Equire Boys (Copacabana) Philadelphia, In 9/15, h
Eklroth (Brentwood) Nashville, Tenn., h
"88" Keys Trio (845 Club) NYC, h
Ferguson, Danny (Concor) Joplin, Mo., h
Field, Jerry (Chelona) Atlantic City, h
Fields, Irving (Crest Room) NYC, h
Fire Blues (Atlantis) Coney Island, NYC, h
Fodor, Jerry (Stardust) Toledo, O., Out 9/30, h
Font, Ralph (Grossinger's) Fernalda, N. Y., Out 9/26, h
Fram, Jacques (China Doll) NYC, h
Frye, Don (Village Vanguard) NYC, h

N
Garry, Vivian (Oxy) NYC, h
Gels, Eddie (Stage Door) Milwaukee, h
Gendies, Leon (Furnace) Chicago, h
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O
Hackett, Bobby (Nick's) NYC, Mondays, h
Hale Quartet, Danny (El Clipo) Kansas City, h
Harris, Ace (Downbeat) NYC, h
Harris, Bill (Continental) Milwaukee, Out 9/21, h
Hays, Edgar (Bower) Riverside, Cal., h
Hays, Terry, Lucky (Bower) Riverside, Cal., h
Heron, Joel (Riverside) Ft. Lee, N.J., h
Herrb, T. Mitt (Congress) Chicago, h
Hil Hatters Trio (Guffy's) Bowling Green, Ky., h
Hoffman Four, Ray (Lariat) W. Yellowstone, h
Hudson, Hugh (Hob Nob) Ventura, Cal., h
Ingram, Sammy (Embassy) Dallas, h

P
Johnson, Bill (Frolic) Detroit, h
Johnson, Lonnie (Moonlight) Milwaukee, h
Jordan, Louis (On Tour) GAC
Kaye Bros. (Palladium) NYC, h
Kaye's Niblicks, Peter (Blackstone) Chicago, h
Knapp, Johnny (DiPrima) Highland, N. Y., h
Kornack, Jimmie (Famous Door) NYC, h
La Playa (President) Atlantic City, N. J., h
Larkin Trio, Bill (Blue Angel) NYC, h
Larkin, Skip (Edgewater) Capota, Cal., h
Larkin's Chummen, Frank (Copacabana) Miami Beach, Fla., h
Lorette Trio (Syracuse) Syracuse, h
Lutz Trio, Ken (Curve Street) Dedham, Mass., h

R
Machite (Palladium) NYC, h
Machite, Dave (Cafe Society Downtown) NYC, h
Marton, Don (Sanford) NYC, h
Marrin Trio, George (Village Inn) Colorado Springs, Cal., Out 9/12, h
Marr, Sonny (Gateway) Galveston, h
Math, Louis (Commercial) Elko, Nev., Out 9/20, h
May, June (Crescendo) Washington, D. C., h
McParland, Jimmy (Brain Ball) Chicago, h
McDon-Aldre (Great) Detroit, Out 9/18, h
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S
Miller Trio, Sonny (Drake) Philadelphia, h
Miller, Bill (Blue Bird) NYC, h
Mills Trio, Joe (Jefferson) St. Louis, h
Nicholas, Albert (Jimmy Ryan's) NYC, h
Oman, Van (Beery) New Orleans, Out 9/28, h
Parker, Charlie (Three Dances) NYC, h
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T
Quinn Quintet, Art (Holiday Inn) Joplin, Mo., h
Ray Quartet, Johnny (Midway Palm) Route 20, N.J., h
Ray Quartet, Billy (On Tour) MoC
Reid, Mike (Swing Club) NYC, h
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GHOST OF NEW ORLEANS

'Way Down Yonder' Hill-Billies Reign Supreme

New Orleans—"Do you know what it means to miss New Orleans?" sings Louis Armstrong in the recent movie New Orleans. Well, the answer is that it doesn't mean much, if anything, if you like your jazz undiluted.

Walk up or down the length of Bourbon Street and you will hear hillbilly music emanating from nine out of ten of the bars and bistros; the tenth will have an accordion band, or a bored pianist with a perpetual four o'clock in the morning touch. It's a sad life and if I had my choice I would rather have the drinks watered down than the music, anyway in the Crescent City.

The only two exceptions, other than a small colored combo playing at the local USO, were Fats Pichon at the Old Absinthe House, and Leon Prima's band at his own 500 Club. The former seems to have forgotten his early riverboat days with Fats Marable and now plays in a politely pleasant pseudo Waller manner; whilst Leon's band features an Alvino Rey-like guitar just to make it harder to play two beat jazz. Nevertheless when Leon gets up on the stand and blows his horn, the music is strictly Dixieland, and he plays the way brother Louis used to in the days when Brunis and Pee Wee were two of his sidekicks.

Oldtimers Still Play

If you hear real jazz 'way down yonder' it will probably be more by luck than design. There are still a number of oldtimers here who play for occasional dances and private parties and even funerals, though these are a rare sight indeed today. No, people are

Basin Street Quiet

There is little glamor about Basin Street today. Sole relic of the past, alongside the Southern Railroad tracks, is Lulu White's, famous Storyville sporting house, now a dilapidated warehouse.

Some years ago the New Orleans Jazz Foundation tried to buy this building and they planned to restore the missing transom and possibly turn it into a sort of jazz museum. But the owner's pride proved exorbitant and public response the reverse, and there the matter rests. A new housing estate has now arisen over most of the rest of Storyville, and there is little about Congo Square, now called Beaugard Square, to suggest the Voodoo dances of almost a century ago.

—Peter Tanner

Jazz Afloat On Hudson Again

New York—Jazz was back on the Hudson again, Sept. 8, according to plans outlined to the Beat at press time by promoter Johnnie Jackson. The concert-dance, scheduled for the 3,000 capacity S.S. Claremont, starred Buck Clayton, Cozy Cole, Howard McGhee, Eddie Davis, Ray Brown, Chubby Jackson, John Hardee, Ken Kersey, Tony Scott, the Loumel Morgan Trio and Laura Watson. Tickets were \$2 for the three and a half hour cruise.

Jackson also promotes Monday night sessions at Small's Paradise. Recently featured was Dizzy Gillespie and a sextet from his band, a Ben Webster group with Ed Safranek on bass and an unnamed jazz outfit made up of tubed Moslems.

McGhee Moves To East Coast

New York—Howard McGhee, famed be-bop trumpet man, has moved permanently to NYC from L. A., which he claims isn't the hospitable place the chamber of commerce would have you believe. He'll join the Jazz At The Philharmonic troupe when the Granz concert gets under way later this month. Meantime, he's been guest star for several weeks at the Downbeat club in Philly.

Babbitt Returns

Hollywood—Kay Kyser, for many years on Wednesday nights, shifts to Saturdays, at 10 p. m. EST starting October 4 on NBC. Harry Babbitt will be back on as singer.

Combos

Abbey Trio, Leon (Harry's) Chicago, h

TRADE TATTLE



(Shoot all up-to-date recording and publishing news, band and combo personnel and staff in the Trade Tattle column, Down Beat, either 2415 R K O Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

RECORDS

Pianist Evelyn Tyner signed by MGM . . . Music from the film *Fathers' House*, made in Palestine by Meyer Levin and Herbert Kline, has been waxed for Disc Company's ethnic series . . . Whimsy Ltd. has cut four, two with Johnny Clark vocals and two with the Drugstore Cowboys, combo using Carl Fischer, piano; Bob Simmers, guitar; Harvey Sermack, bass, Carl Fisher, whose trio backs Clark, now on tour with Frankie Laine . . . Latest HRS Big Four date starred Jimmy Jones, piano, with Budd Johnson, tenor, Al Hall, bass, and Densil Best, drums, as side men. Tunes were *Strollin' Easy*, *Sunnyside Up*, *Violet*, *Keeping Up With Jones*.

Ziggy Elman's MGM record of *Body And Soul* being pushed by Enterprise pics to promote their movie of same name . . . Reports from Southern Cal. tells of big things from Trilon record's Dainty Brenda Lee and She Lives Next Door To Me by the Eastman Trio with Nick Esposito's guitar added.

Frankie Laine was skedded to cut some sides for Standard transcriptions day or so ago . . . Victor got Spike Jones' Popcorn Sack through the pressing mill and on the market in 12 days—a swift . . . Vocalist Greg Lawrence was featured in Frankie Carle's recent Columbia pressing of *And Mimi* with arrangement by Al Avola . . . Fall release dates being set for Eddy Howard's eight recent trackings for Majestic . . . Dick Haymes and Decca waxed *The Christmas Song*, the Mel Tormé-Bob Wells tune.

Page Cavanaugh trio finishing up some quarter-hour pieces for Larry Finley transcriptions with more to go . . . Pied Pipers and Paul Weston waxed *I Want To Be A Friend Of Yours* at Capitol. Song Group recently grooved an interview with Tommy Dorsey for his proposed disc show.

PUBLISHING

Millen music has Julie Losch as its new west coast president . . . Gladys Hampton, wife of the vibist, and Hamp's band vocal arranger Herman McCoy have been named collaborators on an instrumental, *Muchacho*, to be, pubbed by Swing and Tempo . . . Al Ganaway, Mills coast man, will exit the firm . . . Hollywood Disc Jockey Bill Anson, using some original songs, as a beginning, opens his own pub house tabbed Disc Jockey music.

Dennis Day's Patmar music has swung the deal to handle state-side outlet for Australia's Gregg and Canada's Music House publishing companies . . . The mad disc spinner, Jim Hawthorne, has peddled his *The Hogan Song* to American music . . . S. H. Bourne, prez of the company bearing his name, westward to rub heads with his coast man, Mike Gould . . . Ditto Jerry Johnson of Southern music with Nat Winecoff.

Peer International to print Texas orkster Ted Daffan's tunes . . . Leeds' Lou Levy slated to be on the west coast while you're reading this . . . Santly-Joy's Hollywood man to San Francisco in search of tunes . . . Song written by Danny Thomas and brother Ray to be released this week by MGM in conjunction with release of film *Unfinished Dance* in which Danny sings the tune, which, by the way, is *Minor Melody*. Rain-bow In Rain, Post-Postal ballad, in for heavy plugging . . . Eddy Howard is featuring Mabel Wayne's new ballad *I Just Dropped In To Say Hello*.

Down Beat covers the news from coast to coast . . . and is read around the world.

Masters Is Stranger In Town



Wichita, Kans.—Frankie Masters, not hep to the ways of the natives, got dunked for being without either beard or shaving permit here. Vigilantes were active in behalf of the Chisholm Trail Jubilee, now in progress in Wichita. Were Masters a bop musician he might not have gotten all wet.

Jockey Goes Longhair

San Francisco—Dean Elliot, ex-musician and entertainer, has brought the disc jockey craze to its logical end. He's started a weekly half hour long hair record program over Santa Rosa's KSRO, chatting with his audience and offering news and opinions about classical and semi-classical composers and musicians in between platters.

Show is heard Sunday nights from 11:30 to midnight and Elliot, who says his only props are a cup of coffee and a copy of Grove's musical dictionary, hopes to make it like an evening in his own home "with plenty of arguments".

Elliot consciously sounds like every other disc jockey you ever heard except for his subject material.

Calvin Jackson On Concert Tour

Los Angeles—One of the best known musicians at MGM, Calvin Jackson, who was an arranger and assistant musical director under George Stoll has resigned. Jackson, the first Negro ever to be given an important music executive post in a Hollywood studio, had been with the studio for over 40 months.

Jackson will tour the country as a concert pianist, something he did before with Margaret Bond and dancer Paul Draper. A graduate of the Juilliard school of music, he is 28 years old.

Meyers Started As Song Plugger

New York—The Johnny Meyers who has been causing such a breeze with his girlie escapades in the nation's press worked as a song plugger for Davis, Engel and Coots in 1932. He got a fast \$25 a week, barely a tip at the El Morocco now. His rise is considered by Eddie Wolpin, professional manager who hired him, an example of what a hard-working plugger can accomplish if he works at it assiduously enough.

Schooler Plans To Promote Beauties

Hollywood—Harry Schooler, the brain behind much of Tommy Dorsey's Casino Gardens promotional success, late last month quit as manager of the dancery to take an active interest in an international beauty contest that will aim at picking a Miss Universe in 1948.

Schooler's place is taken by Eddie Gilmartin from Chicago's Triton ballroom.

Jack Kapp Finds Crosby Is Famous

New York—Jack Kapp, president of Decca records, returned from Europe with the portentous announcement that Bing Crosby records were Europe's favorite wax. He stated that the Swedes were crazy about the Irish lullabies, while the Swiss prefer the Texas lulling, more easily yodelable.

Crosby is, of course, a Decca artist.

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State Law Keeps Musician Caged

New York — Johnny Long's press agent tells us that when Johnny played Eastwood Gardens, Detroit, 19-year-old trombonist Herby Anderson had to spend intermissions in a special "enclosure", so that he "will not be tempted to wander toward the bar."

In Michigan, minors are not allowed in places where liquor is sold. Therefore, explains the slack, a special crib is built for minors playing with orchestras.

Deadly Parallel

New York—The competition between Noro Morales and Xavier Cugat continues. Recently, they played across the street from each other on Broadway, each billing himself as the rhumba king. Then on Aug. 8, Noro married his vocalist, Nita Del Campo; so a few days later, Cugat announced he was going to marry Lorraine Allen (on Oct. 2 in Mexico City.)

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Barney Kessel Signed For Club

Hollywood — Guitarist Barney Kessel, who recently was featured soloist with the ABC staff orchestra fronted by Buzz Adlam, is blueprinted to open Angelino's in Santa Monica as soon as the club can repair the bar, destroyed in a recent fire.

Stafford Resumes

Hollywood — Jo Stafford, who recently vacationed in Bermuda following the Chicago windup of a tour, returned Sept. 9 to her Tuesday-Thursday slot on NBC's Chesterfield Supper Club.

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